

JUNE 1970

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NATIONAL

Antiques Review

The Monthly Guide to Antique Values

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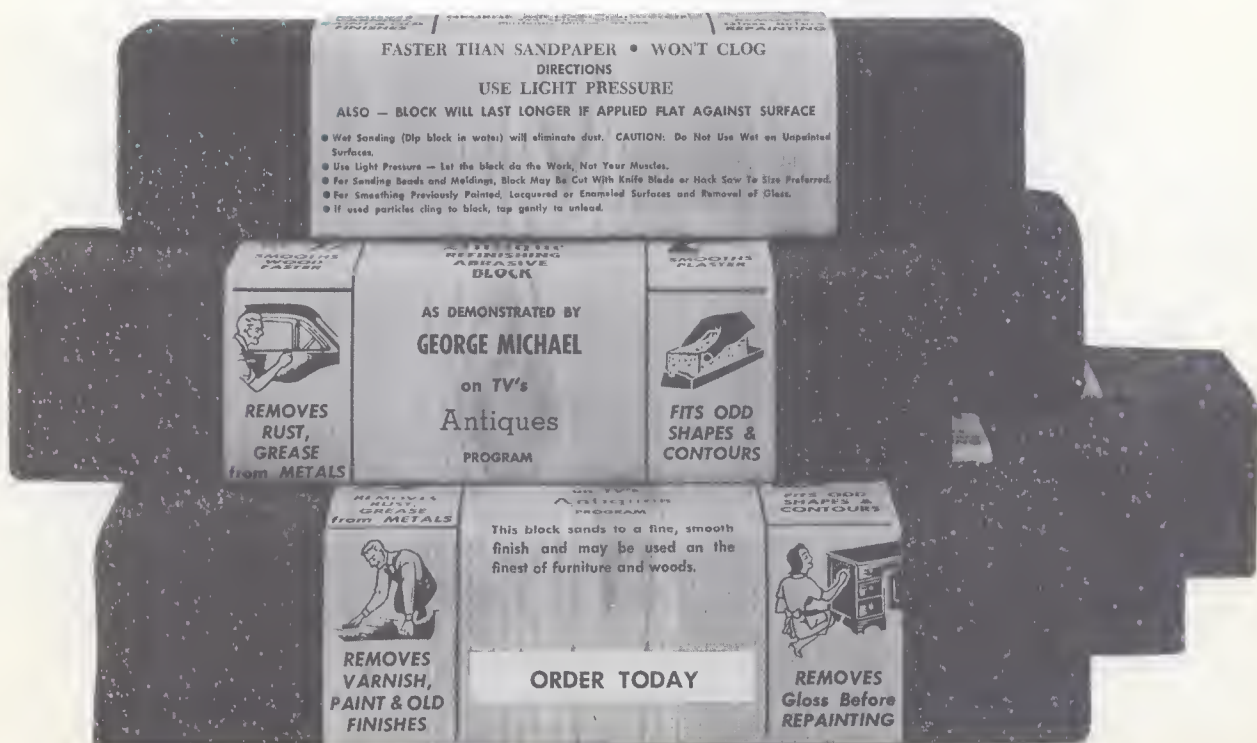
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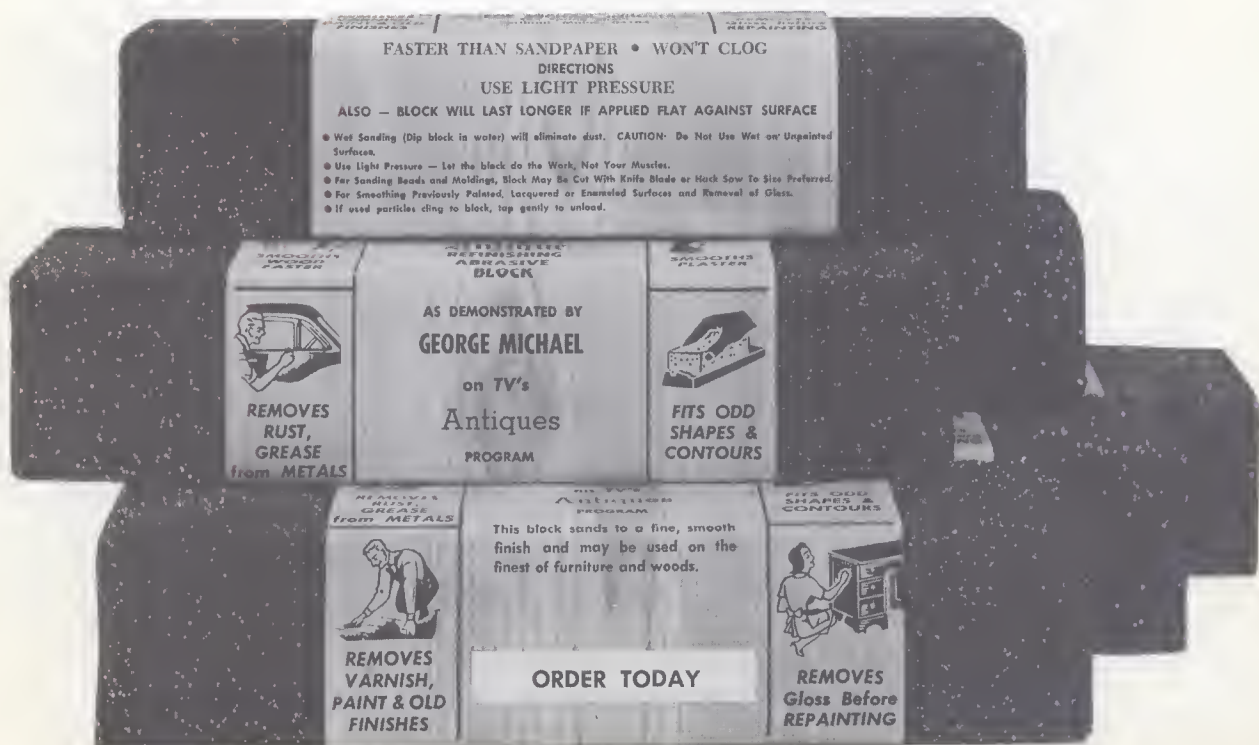
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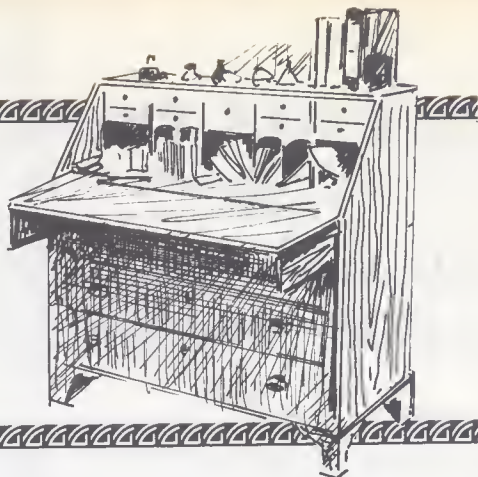




From the

EDITOR'S

Slant Top



DURING the past several months, I have had the opportunity to be taken through the storage rooms of a couple of big museums. This isn't the first time. But each time it happens, I can only wonder at the policies instituted by such museums in gathering up a lot of items that they will never display or dispose of. On one shelf, there were at least 50 or 60 brass bells; of one type, there were at least six duplicates. Another shelf had enough pattern glass to stuff several china cupboards. Many pieces were duplicates, yet the museum does not have any on display. Another shock was piles of Windsor chairs stacked one upon the other, right to the ceiling — without one on display in the galleries.

We know that most museums do not have enough space to display everything at once, and also, that they like to change exhibits from time to time, so that visitors will not be exposed to everything all at once. It is the collecting of duplicates and other items that will never be shown that does not

seem in keeping with good management. All these items locked away just make it impossible for other museums and collectors to acquire them, and as a result, prices are driven up because of the diminished supply.

The main problem seems to be that people will not donate items to museums unless they are guaranteed that the museums will retain them forever. Some museums are run by state and city governments, and all donations become the property of the people; it would take an act of their state or local government to get permission to sell anything. Another problem is that quite often a museum has to take an entire houseful of merchandise — much of which it really doesn't want — in order to get the choice piece it does want. As a result, valuable space is taken up storing unwanted and unneeded merchandise — space that could better be used to exhibit more of the museum's acquisitions.

It's high time that museums do away with this sort of nonsense.

Curators are bound by the rules under which they operate, so they are not to blame. The fault lies with the charters under which they operate, and the people who attach strings to their gifts. A good breath of fresh air would blow through many museums if they could auction or sell off their unwanted items, and use the money to purchase other items they really want, plus possibly build the additional space most museums need so badly. Smaller and newer museums would benefit by being able to purchase items long off the market. Serious collectors could give good homes to pieces that they would preserve and often loan to area historical societies for exhibition. The release of many of these objects would help stabilize the runaway market in antique prices.

Above all, any donation in the future would be accepted only with the proviso that the museum owns the item and may utilize it in any manner it sees fit. After all, if the sale of some items in future years results in money with which needed items may be purchased, a donation can be recorded as having made the purchase possible. It's time to take the administrative wraps off the museums and let them operate realistically.

We have all heard of Paul Revere bells, but who has the opportunity to climb a belfry and actually see one? You may get really close to this one at the Merrimack Valley Textile Museum in North Andover, Massachusetts. It was cast by Paul Revere & Son, Boston, in 1802 for a church in Castine, Maine. In 1861, it came to North Andover to be hung in a belfry at the Stevens Textile Mill to signal the divisions of the working day. It remained there until 1961, when it was donated to the museum.

See this month's feature on the Merrimack Valley Textile Museum on page 32.

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The Cover: Chest-on-Chest-on-Frame, c. 1780-90. Maple. Height, 82-5/8 inches, width 36 inches, depth 16-7/8 inches. Found in Weare. Lieutenant Samuel Dunlap (?) The Currier Gallery of Art. One of the more than 50 examples of furniture by the Dunlap circle of cabinetmakers from New Hampshire which will be shown at the Currier Gallery of Art, Manchester, N.H., from August 8 to September 13, 1970.

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LETTERS

to the

EDITOR

(Requests for appraisals should be directed to local dealers or appraisers. Letters and photographs to the editor requesting such information will not be answered or returned.)

All other letters to the editor should be addressed to the Editor, *National Antiques Review*, R. F. D. 3, Reeds Ferry, N.H. 03078.)

Dear Editor: I have just read your editorial regarding pre-show sales. (February's *NAR*) Sales such as these make it very difficult for a person of modest means to obtain antiques they might like to own. I truly don't see any point to reselling from shop to shop so prices are doubled and trebled. It doesn't seem fair. Nowadays it seems as if the antique show is a place to go and see things

instead of buying yourself a treasure to enhance the home. If the dealers want to make a profit, please only once.

Mrs. Max Vogelsang

Buckfield, Me.

Dear Editor: Just received your *Antiques Review* and read your editorial, and I agree with you on the subject of merchandise being sold to the dealers before the show is even open to the public. I attend the shows around Boston but never can buy anything, because the prices of the so-called antiques are so far-fetched. Seeing how the dealers sit and do nothing, not selling, either, should be a tipoff that they themselves are doing something wrong.

Bessie Kardonick

West Roxbury, Mass.

Dear Editor: First, I like the *Antiques Review* very much. My, how homesick I got from the article on the antiques show in Swansea, Mass. (February's *NAR*) Now, you ask for opinions on no between-dealer selling at shows. You know it can't be made to work. Every time someone tries to harness this business, they all back up like mules. I count on a chance to buy before shows open, as I can't get around looking for merchandise. Many dealers count on their dealer sales to carry their expenses. We all tuck away certain items we have for special customers, or that we want higher retail for. As to collectors not "justifying buying" at the prices offered, I have found during 37 years in the business that if a collector really wants the item, price doesn't come into it unless it is completely outrageous.

Sally Trube

Sally's Bandbox

San Anselmo, Calif.

Dear Editor: Last summer as we (my husband and I) were roaming through antique shops, we came across your first edition of the *National Antiques Review* magazine. I have since subscribed to your magazine and intend to do so as long as you keep

publishing. I think it's a marvelous magazine and find it most interesting and helpful, as we are collectors of early American furniture and glass, mostly Portland and Heisey (in a novice sort of way). Having a young family to take care of all day, there is nothing more relaxing than an evening by the fireplace reading our copy of *National Antiques Review*. I look forward to the next issue every month! Also enjoy your "Antiques" program on TV every Friday evening. Wouldn't miss it for the world.

Mrs. Raymond O. Audie

Biddeford, Maine

Dear Editor: As a dealer in antiques, I firmly believe that all items for sale in antiques shops and shows should be sold on the basis of their own individual merits and the reputation and knowledge of the dealer involved: not upon the "dickering" ability of the buyer.

Legitimate antiques dealers are more than mere procurers of items for resale. Because of their experience, knowledge and continuous research they are looked to by the antiques buying public as authorities for the authenticity, age, style, history and fair market value of the items offered for sale. Customers have every right to lose confidence in a dealer who alters the fair market value of an item in order to allow for reductions in price through bargaining and dickering.

The willingness of a dealer to cut the price of an article through dickering also indicates a willingness to treat unfairly those potential buyers too naive to "bargain for price" and those who actually purchase the item at the marked price believing this to be the true or real price. Such dealers are, in a very real sense, fooling the buying public.

The attitude of our customers, and potential customers, is directly affected by the manner in which we, as dealers, conduct our antiques business. Price cutting has no legitimate place in antiques shops and shows if we are to maintain the elements of professionalism and fair play so basic to our trade.

J. B. Lambert

Salem, Oregon

Dear Editor: I enjoyed your article "Slant Top", March issue of the *Antiques Review*. Your comments are excellent. Let's hope more people take note and use your message.

I have been getting tired of complaints about dealers. They are a great group, and auctioneers have my admiration. I do a great deal of appraisal work and so become involved in estates and sales. What I have learned about the human race is enough for a book. It has given me a greater understanding of the dealer's problems and also the auctioneer's.

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I believe that everyone has to make a bad buy, and many advanced collectors make mistakes. If we didn't, how could we learn? I actually have put my bad buys in a prominent place so I can look at them and remember.

I also know that a "Bargain" can be costly. I often point out to a client who might think he has been "Taken" that he surely didn't think he could buy a rare piece of glass for such a small sum. Yes, one can get many a good buy, but only after much study and listening to dealers who know their merchandise. I owe a great deal to a fine dealer. That lady taught me to appreciate fine porcelain and also aroused my interest in research. Another dealer showed me the wonderful world of glass.

It's a great business, this Antiquing, so let's all have fun and live by the Golden Rule.

Betty Grissom

Peoria, Ill.

Dear Editor: I love your magazine — it is the best in the business — and especially your articles "From the Editor's Slant Top". The February issue spoke of the inflated prices by dealer at shows, which I agree with. Their prices are too high. I dicker, and with most purchases so far, the price has been lowered. Four of us visit many shows during the year and always leave with at least one purchase. We feel entitled to "good customer" discounts. How about it? The dealers get it!

Mrs. Gayle W. Forbush

Arlington, Mass.

Dear Editor: First, I would like to compliment you on your wonderful magazine, *Antiques Review*. I am indeed an avid reader and find your magazine interesting and so worthwhile. Do you know of any articles or books available on this subject — antique glass slippers?

Mrs. Floyd Gerth

Evanston, Ill.

Editor's Note: We do not know of any. Perhaps one of our readers can help Mrs. Gerth.

Dear Editor: Could you please direct me to information concerning the paints frequently found on pine antiques (red, blue, and black)? I have been told that this is a milk pigment type paint that was used rather extensively during the 18th century.

Charles A. Meyn

Ithaca, N.Y.

Editor's Note: We suggest reading the *Common-Sense Guide to Refinishing Antiques* by Alfred Higgins, reviewed in NAR in December 1969, Funk & Wagnalls, \$5.95.

Bookmark

THE POTTERS AND POTTERIES OF BENNINGTON by John Spargo; published by the Cracker Barrel Press, Box 1287, Southampton, N.Y. 11968; \$15; 315 pages, including many illustrations. John Spargo is the first man to attempt to separate fact from fiction when it comes to pottery made in this beautiful Vermont community. This writing, first published in 1926, has served as the authoritative guide since then. He served as Director-Curator of the Bennington Museum and had at his disposal collections of the better work from the Norton and Fenton potteries. Most everyone who knows but a little in antiquity refers to the Rockinghamware pieces as 'Bennington', when actually there were threescore potteries in this country from whence they could have come. His coverage and identification tips on the Parian and animal figures made during the last century are a necessity if one is to collect intelligently. We must close with one note to jar you — No Rebecca-at-the-Well pitchers were ever made at a Bennington pottery. How's that for starters on what you will learn in this book?

THE ILLUSTRATED GUIDE TO WORCESTER PORCELAIN by Henry Sandon, published by Prager Publishers, 111 Fourth Avenue, New York; \$15.00; 96 pages, fully illustrated, with color as well as black and white pictures. The author assisted in recent excavations at the original Worcester Pottery site, and as a result has come up with new and startling information about this porcelain, one of the most collectibles of the early English work. The checklist of Worcester shapes, and the chapter on *Identifying Worcester*, marks and fakes, make the ownership of this book a necessity in themselves. After reading about the marks, such as the Chelsea anchor, the crossed Ls of Sevres, and

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the Meissen Swords, one is tempted to reach for the bourbon bottle. The author suggests that many thousands of fakes were marked by the Samson firm of Paris, and because of age have acquired some degree of authenticity. Collecting this early Worcester ware is "big league" in knowledge and money. A book like this one is a must to make sure your better judgement prevails before you part with your greenbacks.

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MANCHESTER ON THE MERRIMACK by Grace Holbrook Blood; published by Lew A. Cummings Co., Manchester, N.H.; \$3; 357 pages with illustrations. The Queen City of New Hampshire has been in the news these past years as the result of urban renewal programs that brought about the destruction of the Amoskeag Mill complex, once the largest spinning mill in the world. Students of early architecture have hailed the complex as the last remaining group of significant buildings that contributed so much to the industrial revolution in the second quarter of the last century. Some were curved to follow the course of canals, and structurally, they were built to last many hundreds more years. In 1836, the first mill was built, as the forerunner of a half mile or more of buildings that took advantage of the superb water power generated by the Merrimack River. The author traces the early history of the community from the time it was first named Derryfield, through its days of grandeur. Little known is that Springfield rifles for the Civil War were made here. This is the home of much of the cloth that made up the uniforms of the Blue-clad troops, and the famous Amoskeag striped blue and white ticking that must have covered millions of mattresses was one of the mill's main products. Lincoln visited the mills in 1860 at a time when his son was a student at Phillips Exeter Academy. When a young machinist was appointed to take Lincoln on tour, he hid his grimy hands, and said, "My hands are hardly fit to take yours, Mr. Lincoln." To which Abe replied as he clasped it, "Young man, the hand of honest toil is never

too grimy for Abe Lincoln to grasp." The book is available at the Manchester Historic Association.

THE ANTIQUE COLLECTOR'S GUIDE TO STYLES AND PRICES by Rita Reif; published by Hawthorn Books, Inc., New York; \$12.95; 276 pages, including index; fully illustrated. Rita Reif is a New York Times reporter on antiques, home furnishings and decoration. Fortunately, for the new collector, she has delved into areas such as horn chairs and wicker furniture, as well as Continental, early American and even Shaker furniture. The styles range from William and Mary through



Lacquerwork was all the rage in early eighteenth century London when this side chair in gold and black was created. (Illustration from "The Antique Collector's Guide to Styles and Prices" by Rita Reif)

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bentwood and Morris chairs, and included is information rarely seen in print on much of the later furniture. An old wife's tale was shattered when we learned that William Morris perhaps never designed the chair that bears his name, because he was not known as a furniture designer. The section on Art Nouveau furniture is most revealing, for rarely is this subject discussed in print. Rita Reif says, "There are period pieces for every palette." She proves the point in this interesting book.



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June

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2-4 — Hingham, Mass., S & S, Old Ship Church, Management by Centre Chimney.
6 — Ellington, Conn., Outdoor FM, sp. by Hope Chapter No. 60, Order of Eastern Star, Florine I. Slater, Dir.
7 — Syracuse, N.Y. Central N.Y. Coin & Antique Jewelry Show, Gotham Motor Inn, Grand Ballroom, Ed J. Schermett, Mgr.
7 — El Paso, Ill., Antique FM, V.F.W. Hall, Ed Nowotarski, Mgr.
7, 14, 21, 28 — New York City, Flea Mkt., 25th St. & 6th Ave., Arts & Antiques Fairs, Inc., N. H. Mager, Dir.
7, 14, 21, 28 — West Swanzey, N. H., Weekly Sun. Flea Mkts, Rt. 10, Mrs. Joan Pappas, Mgr.
12-14 — Greentown, Ind., Benefit of

Greentown Glass Museum, Bob Haycock Antique Show.

12-14 — Oklahoma City, Okla., Civic Center, International Shows, Jack Lawton Webb, Dir.

12-14 — Pittsfield, Mass., S & S, Miami Trade Shows, Inc., Mgrs.

13-14 — Syracuse, N. Y., Independent Antique & Coin Fair, Mondores Auto Bldg., L & L Moody, Mgrs.

14 — West Swanzey, N. H., Bottle Show, Whitcomb Hall, Mrs. Joan Pappas, Mgr.

15 — Norton, Mass., Mon. AM, Dealers Exchange (Dealers Only), 1 Dean St., Sally Van Den Bossche, Mgr.

19-21 — Wichita, Kan., Beechcraft Activity Center, International Shows, Jack Lawton Webb, Dir.

19-21 — Northampton, Mass., S & S, Miami Trade Shows, Inc., Mgrs.

20 — Grafton, Mass., S & S, Grafton Village Green, Grafton Hist. Soc., Management by Centre Chimney.

21 — Ann Arbor, Mich., 3rd Sun. of every mo., Antiques Mkt., Farmers Mkt., Detroit St., 11-6, Fred & Margaret Brushner, Mgrs. (Also, July 19, Aug. 16, Sept. 20, Oct. 18)

July

1-4 — Bradford (Yorkshire) England, Connaught Rooms, Tony Keniston, Organizer.

2-5 — Boston, Mass., S & S, Miami Trade Shows, Inc., Mgrs.

4 — West Swanzey, N. H., Bottle S & S, Mrs. Joan Pappas, Mgr.

4 — Brimfield, Mass., FM, Auction Acres, Gordon Reid, Mgr.

5 — Madison, Wis., S & S, Quality Court Motel, Gerald Kimball, Mgr.

5 — Laconia, N. H., Bottle S & S, Al Davis, Mgr.

5-7 — Estes Park, Colo., American Legion Bldg., 4 Seasons Shows.

5, 12, 19, 26 — West Swanzey, N. H., Weekly Sun. Flea Mkts., Mrs. Joan Pappas, Mgr.

7-9 — Newcastle, N. H., 5th Annual Strawberry Banke Show, "The Ship", Wentworth-by-the-Sea (Preview evening of July 6). Lloyd A. Hathaway, Mgr.

10-12 — Cheyenne, Wyo., Hitching Post Motor Inn, 4 Seasons Shows.

10-12 — Providence, R. I., S & S, Miami Trade Shows, Inc., Mgrs.

11 — Cutchogue, L. I., N. Y., Outdoor FM.

(Continued on page 48)

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About Amberina Glass — Part II

LAST month we explored the origins and methods of making the various types of Amberina. I quoted several sources of information as to how to identify the products of different American factories. Truly, however, the very best method is to be familiar with the entire production lines of any particular factory, so that you will recognize a pattern, no matter of what material it is made. You will recall that last month I illustrated Joseph Locke's famous "Stork" pattern vase in pressed Amberina, and stated that the same pattern was also made in a lustreless, alabaster white, opaque glass. I personally purchased the white vase at a very reputable antique shop in Vermont for \$7.50, because the dealer did not recognize the desirable origin of the pattern. Incidentally, I think this pitting of your information and knowledge as a buyer, against that of the seller, is one of the reasons why collecting antiques is such a satisfying hobby. Carefully purchased collections can represent financial proof of one's own knowledge, ability and skill (with a little luck).

Perhaps the most important manufacturer of Amberina in America was the prestigious New England Glass Company of Cambridge, Massachusetts, which was established in 1818. Its production was tremendous, as was its influence on glass manufacture and designs. In 1878, William L. Libbey came into control of the factory, and his son, Edward D. Libbey, joined the firm two years later. William died in 1883, and young Edward Drummond Libbey, then 29 years old, assumed full control. In 1888, the year the Boston and Sandwich Glass Company closed its doors, the New England

Glass Company did likewise. It was to reopen the same year in Toledo under the name of the Libbey Glass Works.

The Saturday, August 18, 1888, issue of the Toledo (Ohio) *Blade* states:

"Yesterday, the employees of the Libbey Glass Works removed from Boston to Toledo; today they are settling in their new homes and putting things to rights in the factory, and Monday, the Libbey Glass Works will be in full blast."

The article further states that Joseph Locke, Superintendent of the plant, arrived with the company head, Edward Drummond Libbey. Mr. Libbey was later to become the founder of the world-famous Toledo Museum of Art.

Before the Company moved to Toledo, the patent for making Amberina had been issued to Mr. Locke on July 24, 1883. In April, 1885, Locke was issued a patent for his famous "Pomona" glass, and Mr. Libbey patented his "Wild Rose", better known as "New England", in March of 1886. (What was more normal than to make the same designs in the different types of art glass?) Therefore, if one is familiar with designs in "Pomona" and "New England Peachblow", the same design in Amberina automatically indicates its origin as being the New England Glass Company. Plate 1 illustrates a square-mouthed spoonholder in Amberina, on the left, and next in New England Peachblow. One piece can serve to identify the source of the other. The two pieces on the right are Amberina and Pomona in an inverted-thumbprint, ruffled-top spoonholder. Again, the Pomona shape identifies the Amberina factory. The square-shaped-top Am-

berina spooner is valued at about \$85 and the scalloped-top piece at about \$70.

Before I go further, may I explain that the values listed for items in these monthly articles are those indigenous to the region from which I am writing; namely, southern Vermont. Prices vary considerably among geographical areas. Also, the proximity to the place of manufacture affects the prices; usually, the closer to the place of origin, the higher the prices. Libbey Amberina brings higher prices in Toledo, Ohio, than in Bennington, Vermont! And the final influence is the integrity of the dealer involved, plus the elegance of the shop itself. Wall-to-wall carpeting and a willingness to refund for returns usually affect prices. However, usually, this is not a bad investment, for the better the dealer, usually the better the merchandise, and the better the knowledge!

Plate 2 illustrates three Amberina items from the New England Glass Company, Cambridge, Massachusetts. The square-top, bulbous, "Coin Spot" pattern water pitcher, 7- $\frac{1}{4}$ inches high, sold for \$195 last year. The blown, pattern-molded, "Expanded Diamond" tankard pitcher on the right, with solid amber handle, is valued at about \$215. The "Diamond Quilted" tumbler, 3- $\frac{3}{4}$ inches high, sold last month for \$60.

Illustrated in Plate 3 are three size variations of the same item, a "Rain Drop" pattern, globular-shaped, rose-bowl vase, with a ring of deep amber rigaree. The sizes vary from six inches high to 3- $\frac{1}{4}$ inches, and prices range from \$150 to \$95. These vases were made by the New England Glass Company.

Plate 4 shows a typical New England Glass Company sugar and creamer in "Inverted Thumbprint" pattern, with square tops and applied, reeded amber handles. Last year this pair sold for \$250 the set. In the center is a highly desirable vase, New England Glass Company, in "Venetian Diamond" pattern, egg-shaped, 6- $\frac{1}{4}$ inches overall on three, ribbed amber feet, and shaped, turned-in, tri-corn top. This vase has exceptionally rich coloring, which helped its price rise to \$195. (Continued)



Plate 1. Amberina, New England Peachblow, and Pomona Glass made at the New England Glass Company, Cambridge, Massachusetts.

Plate 4. New England Glass Company Amberina sugar and creamer and rare, egg-shaped footed vase.



Plate 2. Amberina pitchers and matching tumbler by the New England Glass Company.

Plate 3. New England Glass Company Amberina rose bowls in a variety of sizes.



Plate 5. Three pieces of New England Glass Company Amberina, including silver-mounted basket.

Plate 6. Plated Amberina made only in 1886 at the New England Glass Company, Cambridge, Massachusetts. Plate 7. Three pieces of Amberina made by the Libbey Glass Company, Toledo, Ohio.



Plate 6.



Plate 7. Plate 8.

Plate 8. Two lovely Amberina vases made by the Libbey Glass Company, Toledo, Ohio. Plate 9. The Mt. Washington Glass Works, New Bedford, Massachusetts, made these three Amberina pieces. (The lovely, pale colored pitcher on the right sold for \$175 last year.



Plate 9.

Barret (Continued)

Plate 5 features in the center a handsome, blown, Diamond Quilted pattern bowl, eight inches in diameter, with turned-in, rolled edge. It is in its original, silver-plated frame of fine quality, decorated with leaves and pears, marked on the bottom: "Hartford Silver Plating Co." This piece is valued at \$185. The small vase on the left has a rim of clear amber glass and is valued at about \$60. The handled, ribbed lemonade on the right is valued at about the same price, perhaps slightly higher.

Plate 6 illustrates the extremely rare and very desirable "Plated Amberina". Not much of this glass was made, because in addition to the reheating of the metal to obtain the red coloring, as explained in last month's article, the item needed to be heated again to receive its opalescent lining. Plated Amberina practically always has the identifying ribs (I have seen one bowl without the ribbing), which add much to its attractiveness. The tumblers, of usual coloring, very in price from \$1,000 to \$1,200. The rare-shaped pitcher in the center, because of its unusual design, is worth about \$4,500. Pitchers in Plated Amberina are usually of the so-called "Melon" shape, and sell for around \$3,750 to \$4,000. The cruet on the right, because it is not a brilliant color, and has a check at the base of the handle, sold for \$600 last year. It would be worth three times this, if in good color and mint condition. Plated Amberina was only made at the New England Glass Company in 1886.

The Libbey Glass Company in Toledo produced the three lovely pieces in Plate 7. The black and white illustrations show the more delicate coloring of the Libbey Amberina, usually with a fuschia tint to the red portion. The six-inch comport on the left, in Venetian Diamond pattern, with a solid amber knob stem and base, and an etched mark, as on almost all Libbey Amberina, is worth about \$225. The eight-inch-high, marked basket in the center has about the same value. The vase on the right has a boldly flaring-shaped top (6- $\frac{1}{4}$ inches widest diameter). It is a pale amber, shad-

ing to a delicate fuschia, and is valued at \$150.

Plate 8 illustrates two lovely vases, both etched with the Libbey mark. The chalice-shaped comport on the left, 8- $\frac{3}{8}$ inches high, has a hollow, swirled-knop stem, resting on a folded rim, Amberina base. This piece is doubly marked, with the etched Libbey name, and the rare, original, circular blue paper label. It is valued at \$300. The vase on the right is 7- $\frac{3}{4}$ inches high with an applied, plain balustre stem and circular foot. Marked "Libbey", the vase sold last year for \$150.

Another factory that made beautiful examples of the shaded glass we call "Amberina" was the Mt. Washington Glass Works at New Bedford, Massachusetts.

Plate 9 illustrates three fine examples from the factory. The tankard pitcher on the left, 8- $\frac{1}{4}$ inches high, has an applied, twisted amber glass, rope handle going around the pitcher, and terminating in strawberry prunts. The pitcher is in Inverted Thumbprint pattern and is valued at \$200. The vase in the center, with four points at the top and intricate, applied amber stems and leaves and a petaled base, is 7- $\frac{3}{4}$ inches high and is valued at \$275.

Originally called "Rose-Amber" by the Mt. Washington Glass Company, the bulbous pitcher on the right is a fine example in "Inverted Diamond-Diapered" pattern, 8- $\frac{1}{2}$ inches high.



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Art Commentary

by Robert Roché



What Role Can Government Play in Our Culture? Part II

TAKING into account, from my May article, that there is a deep cultural gap in this country between what has been done in the past and what needs to be done in the future, compounded by the need of our people today, you might ask what can we do about it?

First of all, we have to alert our legislators that this need is truly important to the *American people* and our *national character*. When they are alerted, we must *keep after them* until funds are appropriated to develop a Department of Culture and to erect a proper building to house it in Washington, D.C.

After the funds are appropriated, a Secretary and Undersecretary, or Director and Assistant Director, should be appointed by the President. These two men should not be political appointees, but professionals taken from the ranks, with the dedication, purpose and quality of character that, say, a J. Edgar Hoover has manifested in public office. Then a staff of the highest quality, capability and dedication must be formed to head the various divisions within the Department: Painting, Sculpture, Graphic Arts, Music, Literature, Dance and the Drama.

The building in Washington should be large enough to house the staff, consisting of administrative personnel, lecturers, teachers, field workers, etc., and the first floor should contain an exhibition gallery, adequate-size recital halls, auditorium and smaller lecture rooms. Thus, any person visiting

or living in Washington, D.C., could visit the Culture Building from, for example, 10 A.M. to 9 P.M., and see constant exhibits by American artists on view at all times; and during the afternoons and some evenings, attend concerts, theater activities, lectures, etc., all under the direction of the individual divisions involved. On Saturdays and Sundays, the building should be opened from 1 P.M. to 10 P.M., with the more important performances given during that time.

In the lobby of the first floor should be a print, book and information section, and readily accessible, a children's wing to present art to children, *through works* that have a meaning to them. In other words, rather than just another governmental department building in Washington, the main visiting areas in the building should be vital, active places of display, performance, information and inspiration. This, of course, has a two-fold purpose. *First* instead of being just another museum of the arts in Washington, D.C., it will be a direct showcase by the government, displaying our artistic heritage and accomplishments to everyone all the time, indicating that the government is vitally interested in the culture and emotions of the people. *Second*, it will be a place wherein visitors from all over the world can see that the U.S. government itself has a cultural side to its nature. We assert our accomplishments in many other directions throughout the world. Why not culturally?

When one thinks of what the

National Gallery alone has done to raise our image all over the world, imagine what an actual building of culture would do. The results would be staggering and the *benefits incalculable*. In an age when we are faced with tremendous moral issues and even the possibility of self-annihilation, the arts loom larger than ever as a counter-balance to the deep problems of our society.

If a farmer has a question about a certain crop or something else, he can always go to a branch building of the Agriculture Department, or write directly to Washington for pamphlets and information to help him. And whether he agrees with the policy of the Agriculture Department, this tremendous agency is there to disseminate knowledge and to help people at the government level. The good it has done is invaluable.

This same thing should be done by our Department of Culture. We should have inexpensive pamphlets, all the way from "how to tune a violin" to "how to hang a picture", readily available to our citizenry, at the Department of Culture itself, or via the Government Printing Office mailing list.

We have bookmobiles in this country. Why not "culturemobiles"? And if not directly under the Culture Department, why could they not be sponsored by it, with funds as an impetus to the individual states, so that the states could supply "culturemobiles" that could travel throughout each state, giving all children a fair shake and crack at the arts and culture?

This Department, Bureau — or whatever we might call it — of Culture, Fine Arts, or Fine Arts and Culture — can also stand as a very important beacon to the professionals in all the arts; giving, not by doctrine — but by character and standards of professionalism — a new and restored sense of respect for them by society at large.

The Department of Agriculture has been used repeatedly as an example in this article, and I will carry this further by saying that the Department of Culture should have an adequate building in the *major* city of each state. These

fifty buildings would not be very many when you consider that the Department of Agriculture has a staff in counties throughout the country, even in areas where agriculture has waned greatly. The cost of establishing and running these buildings over a five-year span wouldn't begin to approach the cost of a single rocket to the moon (to use a currently fashionable argument). These could even be adapted from buildings already owned by the Federal Government, and they could be patterned in their facilities, functions and services upon what is set up in Washington. One cannot overestimate the importance of these state facilities, because they would be the means of bringing culture most directly to each and every state; plus the fact that much of our creative talent that leaves each state and ends up in the artistic ghettos of our large cities, would have more incentive to remain in their own state, even a provincial one, if they felt they could exhibit and show their wares and be given an opportunity to make a decent living in their home environment.

Following along the same lines, such a thing should also be done at the state level by the states themselves, in addition to the government facilities. Each state should also have a cultural center in its capital city, with exhibition and performance facilities, too. Here again, one of the main purposes would be to make it attractive for talent to stay in the state. The state cultural center would also have the extremely important function of working with the state education department to upgrade the quality of cultural education in our public schools.

While I have made a very strong point that the creative artist should not be subsidized per se, as far as handouts are concerned, he should definitely be given the opportunity to earn fees from government-sponsored exhibitions, commissions, recitals, etc. Just imagine how the facilities and staffs at 101 locations throughout the country could aid in this endeavor. □



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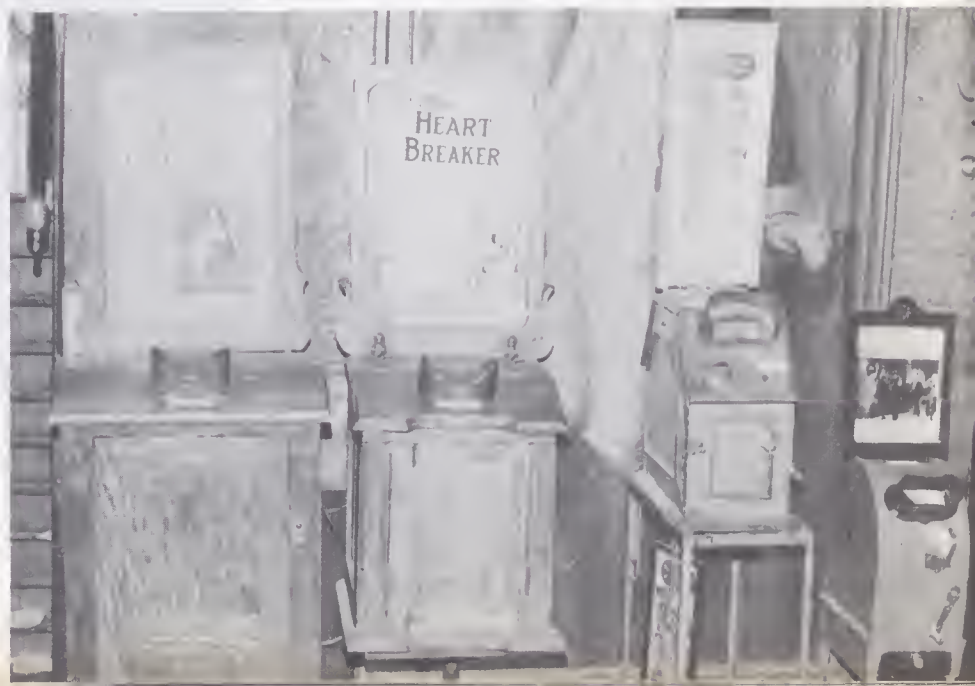
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Hanging lamp (above right), \$105. Print of Declaration of Independence (center right), with frame made from a tree planted in front of Philadelphia's Independence Hall in 1774, \$55. (Below right) "Gypsy Queen", 1910, Mills Novelty Company, \$290. "Heart Breaker", \$225. "Joe Louis", \$525. Child's mutoscope, \$260. (Below) "Fine Bunch of Grapes", 19th century Dutch oil by Johannis Helder, \$400.



Auction of the Month at Shoyer's, Philadelphia

By Micheline Madsen

Photographs by
Bruce Madsen



"Indian in Red Blanket"
by E. A. Trego, \$75.

ALMOST everybody in Philadelphia has been to Shoyer's, if not between 1874 and January 25, 1970, at least on the day everything in it (except the memories) was auctioned off. The site, at 412 Arch Street, half a block from Ben Franklin's grave and a short walk from the historic center of Philadelphia, has been purchased for the construction of a Holiday Inn, and Shoyer's Restaurant will be destroyed. Leopold and Sarah Shoyer founded the place nearly a hundred years ago.

Being from the West and being ignorant of the reputation of the place, we were considerably more detached from the emotional aspects of the auction than the other attendants. We could not say "My parents were married here 41 years ago", or "Remember when we used to meet here twice a week for lunch?", or "I first met my husband right here in this room." Our overall impression was that the auction brought top prices as a result of this nostalgia, but we must admit quite a number of attractive art pieces were offered.

The two rooms of the restaurant were packed with people anxious to spend their money. The Louis Traiman Auction Company was skilled enough to catch just about every bid from the crowd. Delicatessen sandwiches were for sale at the bar. And the auction of "items of Victorian decor and historic memorabilia" began. It was the holiday of George Washington's birthday, February 23.

The bulk was oil paintings in large, ornate frames and lighting fixtures of glass and wrought iron. Alfred Traiman offered first a "Gone with the Wind"-style lamp in white glass, clearly stenciled with the advertisement "Saloon." Someone's suburban rathskeller has that for \$40. Two wall sconces, oil lamps went for \$50 each, one with cranberry glass, the other amber, both electrified.

Plaques depicting American heroes and others were numerous at this auction. One of "A famous Philadelphian," otherwise unidentified, was embedded in the wall of the building, and the responsibility fell to the highest bidder (\$45) to retrieve the plaster piece before the building was scheduled to come

down. A metal piece of Franklin went for \$30. General U. S. Grant drew a top of \$50, while a metal one of "Antoon Van Dijk" went for \$14. One of "M. W. Baldwin" took \$40.

There were a few pieces of the restaurant's silverplate available. One champagne bucket went for \$45. The two nickle-silver, wooden-handled coffee pitchers cost \$17 each. The silver trays went for \$50 the lot: a "Well and Tree" platter, a round platter marked "Lehman", and an oval platter marked "Bucaneer" by Reed and Barton.

We are always reluctant to purchase silverplate unless it is very, very cheap, because of the cost of having it replated. I have read that old silver that has been silvered by hand-rolling silver over the copper form should not be re-dipped if one is considering its antique value and the charm of the silversmith's craft. If one doesn't like copper showing through silver, it seems permissible to buy Victorian electroplate and have it re-dipped.

The Shoyer's plaque drew \$70, as the most desirable souvenir item there. The Shoyer's Seth Thomas pendulum wall clock from Kind and Sons of Philadelphia brought \$45. It was damaged and repaired.

Four nickelodeons brought good prices. One passer-by said he had planned to take one home for \$100. The lowest went for \$225 — "The Heart Breaker". A child's mutoscope view box in a metal case was won with a bid of \$260, and one showing "The Gypsy Queen" sold for \$290. That one was made by The Mills Novelty Company in 1910 and had a hand-crank. The prize nickelodeon, presumably because of the subject matter, brought \$525 with the title "Joe Louis vs. Billy Conn."

The two largest items for sale were a life-size pillory for \$130 and a ship's wheel and binnacle (compass case) for \$600. The latter was made by the Kelvin and Wilford O. White Co., out of Boston, New York and the port of Amsterdam, and was quite impressive with its shiny brass and smooth oak, in excellent condition. The wheel was provided with a working compass and a map case. Other nautical items included a medium-size electrified ship's



Electrified oil lamp (top of page), with frosted shade and amber base, \$50. Pair of portraits (above), with matching frames, \$250.

lamp, which drew \$55, and a glass encased, partial model of a clipper ship, \$65.

Apparently most people came seeking an oil painting to put over their fireplace. Over 80 were offered. Most were quite large and with one or two exceptions, all had embellished gold frames in perfect condition. One spectator remarked that "Most of the paintings are copies (presumably of masters), so everybody's after those lovely frames."

Nevertheless, the top-drawing painting of the day was of a stable interior called "Day's End," dated 1868. Louis Van Kuycke's oil went for \$2,700. Runner-up was a barnyard scene by Frederick Waugh for \$1,900.

A clipper ship, painted by R.B. Spencer, went for \$800. R. Sobota's portrait of a fisherman and his wife brought \$750. A "Portrait of a Cavalier" by a Dutch artist named A. De Hendricks brought \$600. One of the oldest paintings there, identified as dated 1636, "Aetatis Sua 26", went for \$750 — "A Portrait of a Young Lady."

W. Nicholson was the only artist whose work appeared more than once. His "Arabian Village Market Scene" sold for \$727, and a "Riding Scene" of his went for \$375. An English artist's work, "Rise of Full Moon over Nordseastrand" by E. Fletcher sold for \$575. Noted on the back of the frame was the fact that Fletcher was a member of the Royal Academy and a court painter to the Queen. He had received medals in Sydney, 1800, at the Crystal Palace, 1884, and at the Paris Salon, 1886.

Three other top-money paintings went for \$500 each: Edmund Luis' "Seascape," purchased from the Philadelphia Museum of Art; J. Devereau Larpenperu's "Into the Fold", from Paris; and a copy of John Trumbull's Yale University full-length portrait of George Washington. A fitting purchase for the day.

Keeping a fairly accurate account of prices, we tallied the average painting of the day, excluding those over \$500 mentioned above, to sell for something between \$225 and \$250, within a range of \$75 to \$450. The lowest successful bids were for portraits of Indians, which we expected to go a bit higher because

of the re-newed interest in the heritage of the native American, his past role and present plight, and his increasing political activism. Alas, no sociologists were present to bid for the Chiefs. One went for \$75; one by S. S. Huwaker took \$100. Later on, five bronze wall plaques, three busts, one profile of an Indian and one spread eagle brought \$250 the lot.

One painting, "Girl with Dog," by F. W. Randle, had a pleasant story attached, as related by the auctioneer: the daughter ("or was it the granddaughter?") of the girl in the painting possessed the dress the girl posed in and made a special trip to Shoyer's to see the painting. At one time, she had discarded the old dress, but she retrieved it from the trash at the last moment. Such stories relieve the tension a crowd may have from being so closely confined all day, and (theoretically) encourage the bidding. The painting went for \$375.

The majority of paintings were of people, from a 17th century Dutch "Flutist" (\$250), to a 19th century Dutch "Fishwife" (\$300) by J. Ernest Galvan.

Landscapes included St. Clair Mulholland's "On the Thames" for \$275, C. Bois' Dutch "Landscape with Water Stream" for \$175, E. Ekblad's "Beach Scene" for \$125, F. Augter Ortmund's "Alpine Landscape in 1874" for \$250, and A. Le-roy's "Village Scene" for \$300.

A number of people left after the bidding for paintings was over, because they had come specifically for the oils. One young couple, whom we had seen at the preview showing two days earlier, had come with a limit of \$80 to spend for a painting, and they left empty-handed except for their red-headed toddler.

A back room of the restaurant was called the Americana Room, and was wall-to-wall in framed prints, papers and "nothings" that each brought at least \$40. The lesson is to frame anything — personal documents and invitations, rosters, menus, photos and clippings — and eventually someone will buy it. Specifically, pencil etchings of airplanes, a sheet music cover, a political cartoon, a lithograph of John

Quincy Adams, a print of Millard Fillmore on silk, and a menu from Delmonico's Restaurant with dinner for 12 cents went for about \$10 each. A framed certificate for shares in North American Land Company, dated 1795, went for \$30.

A Rosenthal print of an 1865 steam engine took \$95, and an 1882 print of an 1830 Great Engine Contest took \$75. A fire department promotion certificate dated 1871 brought \$30. A fireman's hat brought \$45. The Pinkerton man we chatted with, who is also a fireman, said new hats will cost you about \$15. We guessed that the fire marks would take a very high bid of \$75 each, and guessed correctly, to the guard's surprise.

Five bisque historical busts (Washington, Jefferson, Franklin, Robert E. Lee, and Lincoln) mounted in a shadow box frame brought \$250. A print of the Washingtons with children, went for \$30, and an engraving on silk of Washington went for \$75. An oval print of Washington, supposedly with a George Washington signature attached, went for \$175. A framed letter signed by the Marquis de Lafayette went for \$160.

There were many miscellaneous prints. A set of eleven prints by Joseph Pennel depicting early Philadelphia taverns received a top bid of \$150. A framed advertisement for Liberty Bread, in color, and a framed notice of Mother's Day, from the home of Anna Jarvis, brought \$55. A pair of prints by H. Schile of New York of a girl and sheep and a boy and his dog took \$60. A lithograph by N. Currier called "Grand National Whig Banner" went for \$65. A coaching scene (\$40), a winter village scene of horse and sleigh (\$50) and a farmer's home by Farrel and Company (\$35) were among the framed pieces offered. A fruit print elicited comments such as "I passed up one of those in a thrift shop for \$4.95 two years ago", but today it draws \$20.

The auction was well conducted and the bidding spirited. People very carefully carried their paintings home, protecting those perfect frames and those 19th century oils, and everybody carried home a little bit of Philadelphia.



Wall telephone
with hand crank,
\$115.



Ship's wheel, \$600.

The Hans Herr House

By Elizabeth P. Graver

AFTER many years of unsuccessful attempts to secure and preserve the first house built in Lancaster County, Pennsylvania, the dreams of many historically-minded citizens have finally come true.

The structure in question, the Hans Herr House, was built in 1719 and is located near Willow Street, off route 222, a few miles south of Lancaster.

The house is being bought by the Lancaster Mennonite Conference Historical Society for \$40,000. The sale consists of the house and

is serving on the advisory committee, drove from his home in Chadds Ford, Pennsylvania, on February 11, 1970, to the Herr House and did a painting of the historical building.

The watercolor brings to life the stark austerity of the brown sandstone structure, with its high pointed roof typical of the architecture of Switzerland, ancestral home of the builder.

The 14 x 20-inch painting on textured paper was given by Wyeth to H. Elvin Herr, of Willow Street, who is chairman of the Hans Herr Restoration Committee.

Estimated value of the latest Wyeth painting is \$20,000, based on the current prices being obtained on sales of his works. The painting is to be used as the basis for a color print in the monograph on Hans Herr, written by John C. Wenger, a Mennonite historian.

Wyeth has done two other sketches of the Hans Herr House, which are reproduced in a book of his works. A painting of the upstairs fireplace in the home is now in the Corcoran Art Gallery in Washington, D. C.

When contacted by telephone, Wyeth told the *Lancaster New Era*, "I wanted to capture the freshness of the house in a brief sketch right there on the spot. I wanted that damp feeling, the way the building soaked up that marvelous rich Pennsylvania earth on a rock formation that came right out of the ground. The building is all askew, there's not a straight line in it. It has been molded by the earth and the weather. I wanted to make a fresh statement of it just as it is, not prettify it."

The date of the building can be clearly seen on the stone lintel above the door. Carved on the lintel is "17 CHHR 19". The numbers are the date, and the letters are abbreviations of the builder, Christian Herr, son of Hans Herr. (See the December 1969 issue of *National Antiques Review*, page 15, for further mention of the Herrs by Joseph Kindig, of York, Pennsylvania.)

The house is built of brown sandstone that was quarried close to the site. The hand-hewn logs that



Watercolor by Andrew Wyeth.
 "(The house) has been molded by the earth and the weather. I wanted to make a fresh statement of it just as it is, not prettify it."
 (A Lancaster (Penna.) New Era Photograph)

tract of land 156 feet by 267 feet. Arrangements were recently concluded with the owner, D. Mark Huber, who has also consented to sell by 1975 additional land, including a nearby tobacco shed, for \$8,000.

For many years Mr. Huber, who is 74, refused to negotiate with anyone in regard to the sale of this venerable landmark. Mr. Huber traces his relationship to the original owner through his great grandfather, who married the great granddaughter of Hans Herr.

Andrew Wyeth, America's foremost artist, who is related to the Herrs, through marriage, and who

support the roof and the stairs were most likely cut from nearby trees. Inside, a large stone fireplace, ten feet long and five feet high, dominates the room. A wooden crane for hanging pots is still in place. Holes in the plaster show that the hand-hewn slats were wrapped with rye straw. The original plaster probably was mud. The staircase leading to the attic was made of individual hewn logs for each step. A corner cupboard with blind doors dominates one corner of the main room. It was built in 1790, according to Mr. Huber.

The building has been used through the years for storage of tobacco. The owner usually stored potatoes in the basement, a room distinguished by its arched ceiling. Originally, the basement had a dirt floor, but part of it was paved many years ago.

The Rev. Hans Herr was the spiritual leader of the first permanent Christian settlers who arrived in Lancaster County, Pennsylvania, in 1710. His family, together with nine other Mennonite families, sought freedom from persecution in Switzerland. They were followers of the Swiss reformer, Menno Simon, who preached non-violence and advocated universal toleration of all religions.

William Penn, who was anxious to populate his province, sold the Mennonites vast tracts of land. Christian Herr, son of Hans, bought a tract of 530 acres from Penn, deeded June 30, 1711. The 1719 house stands on this tract.

Since the Rev. Hans Herr resided in this house, and was patriarch of the little band of Mennonites who met here for all religious meetings, the house became known as the Hans Herr House. It has been said that the Conestoga, Pequae and Shawanese Indians who dwelt in the nearby forests were often guests in this house.

Finding the conditions of their new environment so favorable, the Mennonites, shortly after their arrival, decided to return to the fatherland and bring back their oppressed relatives and friends. A council of the whole society was called, presided over by their pastor, Hans Herr. In conformity with

the custom of the Mennonites, lots were cast to decide who should return to Europe for the families left behind, and others. The lot fell upon pastor Herr. The entire assembly felt they could not spare their spiritual leader, to whom they were so ardently attached. Martin Kindig offered to go in his stead. Kindig returned to Europe, where he gathered together a fresh colony. The entire settlement then numbered thirty families. Today there are about 20,000 Mennonites in Lancaster County.



The Lancaster Mennonite Conference Historical Society is now planning a \$200,000 fund-raising drive. This includes \$50,000 for land acquisition and related expenses, and \$150,000 for restoration and, if there is any balance, endowment.

A \$600 architectural consultant fee grant has been made by the National Trust for Historic Preservation to the committee. The \$600 has been earmarked for 1970 to match local funds for architectural services, according to a letter from Russell E. Keune, director of the Office of Field Services of the National trust.

On the lintel above the door — 17 — CHHR — 19. The numbers are the date the house was built. The letters are the initials of the builder and his father — Christian Herr, son of Hans Herr. (A Lancaster (Penna.) New Era Photograph)

Hidden America

By Marie Quirk

Photography by Nell Doherty

Marie Quirk is one of our favorite people. She is Director of the Holyoke Museum of Natural History and Art, Wistariahurst, in Massachusetts. We were so impressed with her recent "Hidden America" exhibit that she was asked to do this article, which we hope will stimulate such exhibits elsewhere, for they involve people directly with their museum.

WHAT have you dug up in your backyard? The Holyoke Museum would like to display it". This request was broadcast on radio and publicized in newspapers in Holyoke, Massachusetts, and surrounding towns.

Outcome of this advertising was a collection of heterogeneous objects — Some complete, others fragmentary — found by residents of Holyoke, South Hadley and Granby. Broken glass, china and pottery, pieces of rusty iron, crooked nails, broken bottles, a patched shoe, clay pipe bowls and stems and Parian statues were among the multitude of objects brought to the Holyoke Museum and incorporated into the exhibit entitled "Hidden America". All finds brought to the Holyoke Museum were identified and dated insofar as possible.

Inspiration for this exhibit resulted from the innumerable requests the museum received to identify objects, both man-made and natural formations, that people retrieved from a dump, an excavation, or ruins of an old building. The widespread interest in bottles and other treasures unearthed in dumps was also a factor in scheduling a display of diggers' finds. Then, too, the writer had become intrigued with digging and archaeological research upon discovering the foundation of an 18th century house in the woods on

her property. Artifacts unearthed from this house site were identified and dated from 1775 to 1810 by Dr. Ivor Noel Hume, Chief Archaeologist at Colonial Williamsburg, Virginia.

Digging in dumps in New England is a most popular activity. It is a healthy recreation requiring patience and hard work. The best implements to employ, but use with care, to insure buried treasures being retrieved whole (if they were discarded in that condition) are a gardener's trowel, a bricklayer's trowel, spade, small shovel, whisk brush, tablespoon, and your hands. Rewards for digging are many, including good exercise, an aching back, grimy hands, broken fingernails, and a conglomeration of dirty bits of broken glass, pottery, china, scraps of tin and rusty iron. With luck, after a day of digging, but more often after a week of hard work and sweat, a colorless glass inkwell, a dark green or brown glass bottle, or an earthenware jug in excellent condition may be unearthed.

The writer has been asked frequently, "How do you find the right place to dig?" Detective work is the answer. Old maps that show the site of early dwellings and roadways are invaluable. Within easy access of every 18th century and early 19th century house there was a dump. Bits of glass or china glistening on the ground, or a scrap

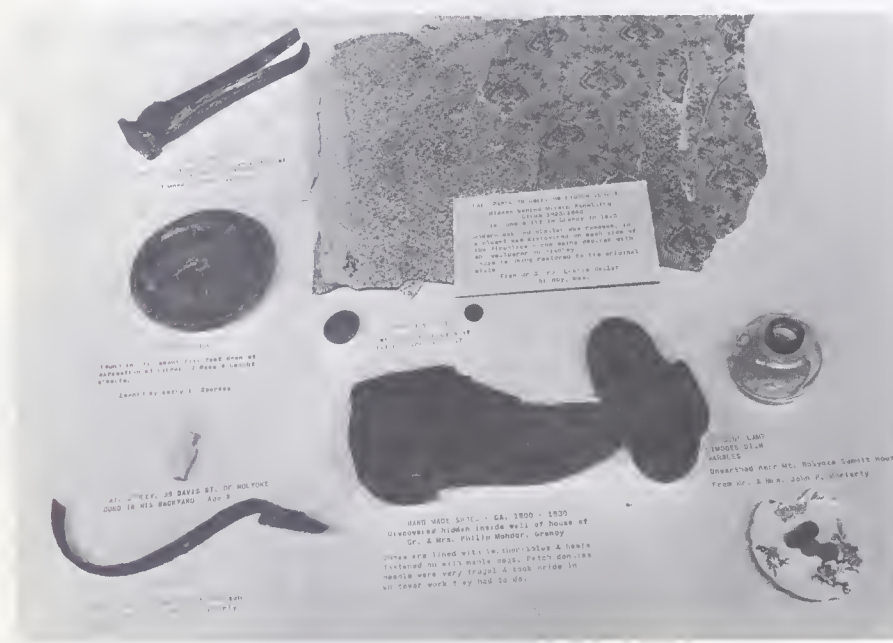
(Above) Most of the items at left-center and at top were found hidden in various places in the house built in 1825, which is being restored by Mr. and Mrs. Leslie Maller of Granby. The rolling pin-shaped, tin object is unidentified. The glass salt dish and two clay pipe bowls were found by Mrs. Clifford Dwinell. The two miniature cars, c. 1910, and the cast-iron, toy cap shooter, c. 1850, were dug up in an excavation by Elbert C. Aldrich at his home in Granby. The two Parian statues were discovered under corn husks in an old barn in Granby Center by John LaLonde. (Right) These household utensils and farming implements were unearthed in an old cellar hole by William Gallup of Granby. While plowing, Mr. Gallup uncovered the 1858 five-cent piece. The two earthenware jugs were made locally, c. 1800.

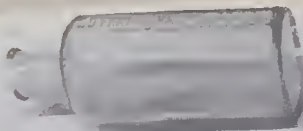
students at Holyoke Community College. Their interest in bottles happened quite unexpectedly in Spring 1969, when the motorcycle they were riding in an "Enduro" in Connecticut ran off the road into the woods. When the boys righted themselves, they saw a curious mound nearby with a bottle protruding from it. Later, they returned to investigate the mound and dug up innumerable colored bottles of odd shapes and sizes. Their discovery led to considerable research and also financial remuneration for their education.

An important objective of the "Hidden America" exhibit is to stimulate greater interest in early Americana through research. It is important to be able to recognize artifacts unearthed. However, this recognition is more meaningful if knowledge of their background is acquired and the artifacts can be related to the period in which they were produced.

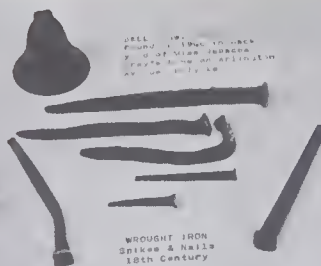
A word of caution regarding digging. Any site that might be important historically should be excavated only under professional direction to avoid loss of valuable historical data. Also, it is well to ask permission when you are not digging on your own property. In addition to digging for bottles, don't throw away that glass catsup bottle on the shelf. It will be an antique tomorrow.

(Above, right) Four bottles (lower left) dug up by John P. Moriarty near Mt. Holyoke Summit House, South Hadley. The wrought iron nails, horse shoes, oxen shoe, and an early American iron lock (center) were unearthed by the Wayne Meister family of Granby in their backyard. The cannon (bottom center) — the type used by ladies to warn of Indian attacks or other danger — was unearthed when an artesian well was bored at the home of Charles Kleeberg, Granby. (Right) Miscellaneous Americana — early to mid-19th century — dug up by the writer near her home, Top O' Mountain, Granby. (Left) Fragments of early American wallpaper removed from a closet hidden behind panelling for about 100 years, at the home of Mr. and Mrs. Leslie Maller. Handmade shoes, c. 1800-30, found in a wall of the home of Dr. and Mrs. Philip Mondor, Granby.





Small bottle - F. B. Adams & Co. - Extracts
Mineral Lintment - Dr. Franchigiani
S. A.
in Meister Yard, Granby



WROUGHT IRON
Spikes & Nails
18th Century
Notice square heads - nails of this type were
in houses built in New England from the early
1700's to 1840.



IVORY HANDLE
From Toothbrush

HORSESHOE
For Pony



HORSESHOE
For Workhorse



EARLY AMERICAN LOCK
Unearthed - Meister Yard, Granby



Lead Soldier



FRAGMENT OF HOBNAIL GLASS
Salt Shaker
Unearthed - Meister Yard, Granby



Miscellaneous items unearthed by Jeffrey,
Gregory & Michele Meister at their home
on Parish Hill Road, Granby.



SIGNAL CANNON

Found 2 years ago when an artisan well
was being dug on Porter St. Granby. Type
used in window's by the ladies to warn
of Indian attacks or danger.

Loaned by Charles Kleeberg Jr.
Porter Street, Granby

SHOE FOR OXEN

Hand Brought In
Dug Up
By Meister family

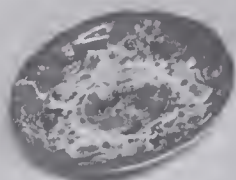
1840

Unearthed in 1930 about 170 yds of
summit house on Mt. Holyoke.
Unearthed by Mr. John Moriarty, Holyoke



Inscribed: "W. L. G. ADAMS A DOSE" -
Numbers 1 thru 12 around rim

One found in vicinity of summit house
on Mt. Holyoke in 1930 by Mr. & Mrs.
John P. Moriarty, Holyoke



QUARTZ GLASS
Unearthed from cellar
excavation Sept. 1968
Granby, Mass.

TINY CUP & LOVER FOR T V DISH
EARLY 19th Century
Unearthed in backyard near house in Granby.

INK WELL from same location



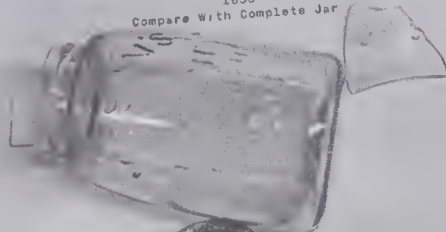
KERUENT LAMP
1840
Unearthed near a drink
in Granby



SANDWICH GLASS JAR
Fragments of Footed Salt
Circa 1830-1840
"Slag" & "Boston" on base

Unearthed with Quill Pen Inkwell
about two feet under rock pile.
September 15, 1968 in Granby

FRAGMENT OF PRESERVING JAR
1858
Compare With Complete Jar



QUILL PEN INK WELL
Unearthed Sept. 1968
Top of Mountain
Granby

Concealed in a pile of rocks.



NAILS

One of the clues to house dates, lies in the
kind of nails used. The oldest are hand
forged - square, long & sharply pointed with
a roughly flattened head.
In the 17th Century they were imported. In
the early 17th hundred's most people made
their own from "neil rods", long strips of
soft iron. Nails like this were used during
19th century & in some areas up to 1840.
Usually a house heving such nails was built
before 1800.



Shakertown at Pleasant Hill, Kentucky

by Betty Lacey

PICTURESQUELY situated in the rolling Bluegrass countryside south of Lexington is Shaker town at Pleasant Hill, Kentucky, one of America's newest major restorations.

The quaint village of 23 original buildings stands as serene and unspoiled as in its heyday from 1805 to 1910, when it was home to nearly 500 members of the Shaker belief. It is regarded by many as the most eloquent of the surviving Shaker communities, and is being restored to its original character with the added bonuses of overnight accommodations and dining facilities serving a Shaker menu.

The Shakers were a gentle people with a unique philosophy of tranquility, simplicity and perfection in all things. They were industrious and ingenious, and there is a certain sadness in their struggle to survive against the pressures of changing times and decreasing numbers. Their practice of celibacy combined with the strictness of Shaker custom led to their steady decline. The last twelve Shakers abandoned the settlement at Pleasant Hill in 1910 and moved into the care of a friend in the nearby community of Harrodsburg.

During the next 50 years, the buildings of Shakertown passed through various ownerships, and the village stood virtually abandoned, becoming a kind of curiosity to passers-by. Proposals for its preservation were frequent, but all efforts met with failure in view of the enormity of the undertaking and financial support necessary.

Finally, in 1961, Shakertown at Pleasant Hill, Ky., Inc., was organized, headed by Earl D. Wallace, a Kentucky financier and history enthusiast. Wallace and the foundation's trustees raised sufficient funds to purchase the townsite of 100 acres and sought contributions from prominent citizens for down payment on 2,000 acres of Shaker farmland surrounding the Pleasant Hill settlement.

In 1963, the federal government granted a \$2 million loan, repayable in 40 years. This enabled the long dream of a first-class restoration of Shakertown to become reality.

To the project as executive director came James L. Cogar with a wealth of invaluable experience gained from many years as a curator in the restoration of Williamsburg. Today, the accomplishment at Shakertown reflects the expertise of Cogar, of

curator James Thomas, and others of the small but knowledgeable staff. Everything has been done with superb taste and attention to authenticity.

To date, fourteen of the original buildings have been restored. In addition to the family dwelling houses, they include the meeting house, the trustee's house, which is used for meals and lodgings, a carpenter's shop serving as an information center, and the old farm deacon's shop, now a craft house in which Shaker reproductions and native Kentucky crafts are sold. The recently restored water house contains a civic waterworks installed in 1833 and thought to be the first west of the Alleghenies.

To the amazement of all, the original buildings of Shakertown remained virtually untouched during all the years the village stood abandoned. All the buildings in today's settlement are original, making it unique among America's major restorations. The floors, doors, hardware and stairs are the same ones used by the Shakers.

The Shakertown of today offers something for all tastes. It is an oasis of tranquility . . . a place in which to shed the cares and tensions of to-

The Meeting House (left), built in 1820, was a sacred place where all gathered on the Sabbath to participate in the frenzied dancing that is so distinctive of "the shaking Quakers" who came to be known as the Shakers. The 60 by 44-foot auditorium-interior is constructed free of pillars or partitions, so there would be no interference with the dancing movements. One of the rooms (right) for overnight lodging, showing Shaker reproduction furniture and pinboard, and reflecting the stark simplicity of the Shakers.



The Carpenter's Shop, which now serves as the Visitors Information Center. The building contains an exhibit illustrating Shaker beliefs and customs. It is designed to supply visitors with an understanding of the Shaker background.



day's world. Stretching in every direction is an unspoiled vista of rolling countryside in which cattle lazily graze and crops, growing in rich farmlands, form a neat patchwork against the Kentucky bluegrass.

Nature enthusiasts find a virtual mecca in the surrounding countryside, which abounds in seasonal wildflowers and foliage. The color of familiar weeds prevails now, and the exhibition buildings are enhanced by their arrangement in simple pottery containers, in keeping with the stark simplicity of Shaker custom.

Several trails are provided for those who enjoy walking. The most spectacular is the old Shaker-Ferry wagon road, which winds through meadows and deep ravines past a natural wildlife preserve to the Shaker landing from which the Believers sent the well-known products of their labors down the Ken-

tucky River by barge to the markets of New Orleans and other ports of the South.

The architecture of the village buildings is superb and a study in itself. Most of the Federal-style structures are of native limestone, quarried from the nearby cliffs. It is often said the Shakers built as if they planned to live forever, so sturdy are their structures.

Visitors are usually most intrigued by the Shaker custom of separation of the sexes. Two separate sets of doors and stairways exist in their buildings. Women remained on the right and men on the left. It is said that the halls were sprinkled with flour each evening and inspected for tracks the following morning. Occasional wayward souls were invited to depart Shakertown for the outside world.

A pair of spectacular spiral staircases rise without support through three floors of the old Trustee's

house. This building provides overnight accommodations, and its five dining rooms serve Shaker food prepared from authentic recipes. Hostesses are attired in the Shaker costume of a long gingham dress with white kerchief crossed at the bosom and a net cap headdress. Guests are seated on low Shaker chairs at long wooden tables that are unadorned with linens, in the Shaker manner. The food is carefully prepared in small quantities and is delicious almost beyond comparison.

The chicken tastes like the fried chicken of childhood memory, with that certain something that must come from specialized feeding and farm freshness. The rich Kentucky ham has the unmistakable flavor of old-time curing methods.

Even the appetizers are special. Favorites are the egg in aspic served on anchovy toast and a tomato celery soup topped with whipped cream. Tiny cornsticks with balls

of butter are served with the relish bowls heaped with celery and radishes, watermelon pickles and corn relish. Loaves of home-baked bread are served with the entree. Vegetables are passed family-style.

All this leads to a dessert menu from which it is almost impossible to choose. Featured are the distinctive Shaker lemon pie, which is a two-crust pie made from lemons sliced paper-thin, and the Chess or Shaker sugar pie, which is similar to mock pecan. Seasonal tarts are made of fresh fruits in delicate shells topped with cream. Raspberry, mulberry and peach are special favorites.

Breakfast includes such specialties as chicken hash and Indian griddle cakes, hot biscuits and a Shaker sweet roll heavy with raisins.

Prices are surprisingly inexpensive, and there is no tipping.

There is a marvelous view from each of the overnight guest rooms, all of which are furnished with Shaker reproduction furniture created by village craftsmen using original pieces as models. The curtains, rugs and spreads are handwoven from old designs.

The famous Shaker pinboards are all around the rooms, holding everything from hangers for clothing to candle and mirror sconces ingeniously designed to hang on the pins. Baths are the only major encroachment upon authenticity, and they are carefully hidden from view.

Rates for rooms range from \$12 to \$18. Reservations are necessary for both meals and lodgings. Shaker-town remains open year-round.

The Shakers sought "releasement", as they termed it, from the pressures and tensions of the outside world. They chose an appropriate name for their settlement, in "Pleasant Hill", for this serene and natural setting on a plateau high above the river is yet today uniquely tranquil and scenic. One who visits the village and spends a bit of time in the study of Shaker philosophy is almost certain to gain something of value to contemporary life.

Dining and room reservations may be made by writing Trustee's House, Shakertown, Route 4, Harrodsburg, Kentucky 40330.



The Trustee's House (above) was built in 1839 and serves as an Inn for meals and lodging. (A Lexington Herald-Leader Staff Photograph) One of the five dining rooms (right) in the Trustee's House. (Note the spiral staircase.) The building was designed by Micajah Burnett (1791-1879), who came to Pleasant Hill in 1809 as a boy of 17 and remained as its Shaker architect until his death at the age of 88.



Contemporary Corner

The Pairpoint Glass Works

THE art of glass blowing has returned to New England in the new Pairpoint Glass Works, located just below the end of the Sagamore Bridge on Cape Cod in Massachusetts. The old works closed in 1958 in New Bedford, climaxing a history of over a hundred years in turning out some of the most collectible glass we seek today. When a piece of peachblow, rose amber or Burmese turns up, the owner first checks it out, hoping it is a product of the Mt. Washington-Pairpoint Works. The noted Deming Jarves, who was instrumental in forming the New England Glass Company in Cambridge, and the Boston and Sandwich Glass Company, as well as the Cape Cod Glass Company, formed the Mt. Washington Works in South Boston for his son in 1837. After some financial troubles, it was reorganized and later moved to New Bedford. In the 1880s, it joined forces with the Pairpoint Silver Company, creating a concern that continued to turn out nothing but quality pieces right up until the time it closed.

One of its most capable workmen at that time, was Robert Bryden, who is the manager of the new venture on The Cape. He left New Bedford to go to Europe and did glass blowing in Spain, England, France and Sweden, to name but a few countries where his work is admired. His travels convinced him that the glass blowing skill is fast disappearing in Europe, as well as in this country, so he returned to continue the making of Pairpoint glass here, with the idea of training new workmen in the

technique in order to keep the art alive and healthy. His glass works has been in the process of building about a year, and only recently the pots were fired up. Three blowers from Scotland joined his staff, and at present they are turning out elegant pieces in the finest of Pairpoint tradition. At this writing, the work is all in clear glass, with much in the way of hand-blown work, decorative glass and stemware being turned out. The familiar paperweight bubble base, which originated at Pairpoint, is very much in evidence. But one must speculate that the making of these items will not be during the tour hours, when visitors are invited in to watch the blowers at work.

Styling of all the pieces will be in traditional as well as contemporary, with the intended market being that of the better specialty stores that wish to handle the best in hand work. Mr. Bryden reveals that a good workman can turn out about 50 or 60 pieces a day. The silicas used are mostly from Pennsylvania, and the necessary ingredients are added to provide the best in lead crystal. The plant is equipped to do engraving and cutting to order, but this will not be done on production pieces. The tourist market will not be overlooked. Mr. Bryden foresees a lot of visitors this year, and he is prepared to meet them with a good spread of up to 1,000 designs in glass. As soon as possible, the colored glass will bubble in the pots, and we can expect highly artistic creations reminiscent of the past glories of this old concern.

Mr. Bryden feels that good lead crystal handwork is fast disappearing, but the men he has brought to his works represent about one-fourth of the really qualified men in the world who can do the high quality work that will be turned out. When asked about the documentation of the work, he revealed that no glass will be etched with signatures. He feels that good glass is signed by design, workmanship and quality. He feels it should not be bought because it has a label; it should be appreciated by itself. He feels that signing only allows for counterfeiting in later years. Not being wholly in accord with his theory, we proceeded to buy a bubble paperweight with elegant swan atop, and have since proceeded to label it with its origination on the first day of blowing at the works. After years of chasing down identity of glass, at least we feel we have spared someone the chore on this piece in the future.

Mr. Bryden is a native of Pennsylvania and is married to the former Cynthia Babbitt of Marion, Massachusetts, where they both reside. He looks forward to renewing the acquaintance of many old customers of the Pairpoint Works. He is offering the Pairpoint Special Order and Matching service and will be able to replace broken or missing stemware items, chandelier parts, liners, epergnes, shades, globes, and the like. The blowing room is open to visitors from 9 A. M. to 4 P. M., Monday through Saturday. The factory store is open until 5:30 P. M.

George Michael

While the hot glass form (below) is held on the blowpipe, the pontil rod is attached in order that it may be held by the workman for completion of the piece.



A workman shears the lip of a hand-blown vase while Robert Bryden looks on with approval of his technique.



A vase is returned to the door of the melting pot to be heated and softened, so that further work may be done to turn it into a desired Pairpoint piece.



Robert Bryden examines some of the stemware and decorative pieces turned out during the first days of production in February.

IN the matter of making cloth, the traditions of New England go very deep. The first settlers brought with them their crude tools of trade with which to card and spin fibres into cloth, and really did not create much improvement in this technique until the first Irish settlers brought their small wheels with them to New Hampshire early in the 18th century, and settled in Derry, which later became well known for the high quality linens made there. Distinguished men like George Washington, Thomas Jefferson and Benjamin Franklin are known to have worn shirts made from Derry linen. During this period, the English were not idle in developing machinery to do the work.

The first woven fabrics were made by knitting as far back as 5000 B.C. At the time of the Renaissance, knitted gloves, and stockings, some made with wool, and some with silk, were used in Europe. The first knitting machine was invented by an English minister, the Rev. William Lee of Calverton, Nottinghamshire. He made it in 1589. In addition to making this machine, he invented the spring-beard needle, which is the same kind of needle used today on most tricot and full-fashioned machines. His first attempt wove 12 needles to the inch, but upon presentation to Queen Elizabeth, she turned down his request for a patent because the fabric was too coarse. His next machine wove at 20 needles to the inch, which was fine enough for knit stockings. But again he was denied a patent by the Queen on the grounds that it would

turn out work faster than five hand knitters and would put too many people out of work. This first machine knitted 500 stitches per minute, compared to a present day machine that might stitch at the rate of 56 million per minute. Seeking a market for his machine in France, the good Parson sailed there but arrived a day late, for Henry the Fourth was assassinated the day before he was to see him. He died in Paris, a broken man, but his brother James returned to England and managed to set up England's first knitting industry, and from then, the rest is history.

Few alterations were made on the design of the machines for almost 300 years. Between 1756 and 1770, much happened with the development of Watt's steam engine, and the Arkwright and Hargreaves spinning and carding inventions came into being. These remained top secret so far as America was concerned, the machines being kept in England so that the workers there could prosper with good jobs, and ship the finished products here. It wasn't until Samuel Slater, who listed his occupation as carpenter, shipped ashore here in Rhode Island, and began constructing America's first spinning mill. Textile workers and machinists were not permitted to emigrate to this country, hence the deception. He had memorized the construction of the Arkwright spinning machines, and managed to construct similar ones from memory.

Once the technology had been breached, the industries spread

(Continued on page 35)

The Housing of a Textile Collection

The Merrimack Valley Textile Museum

North Andover, Massachusetts

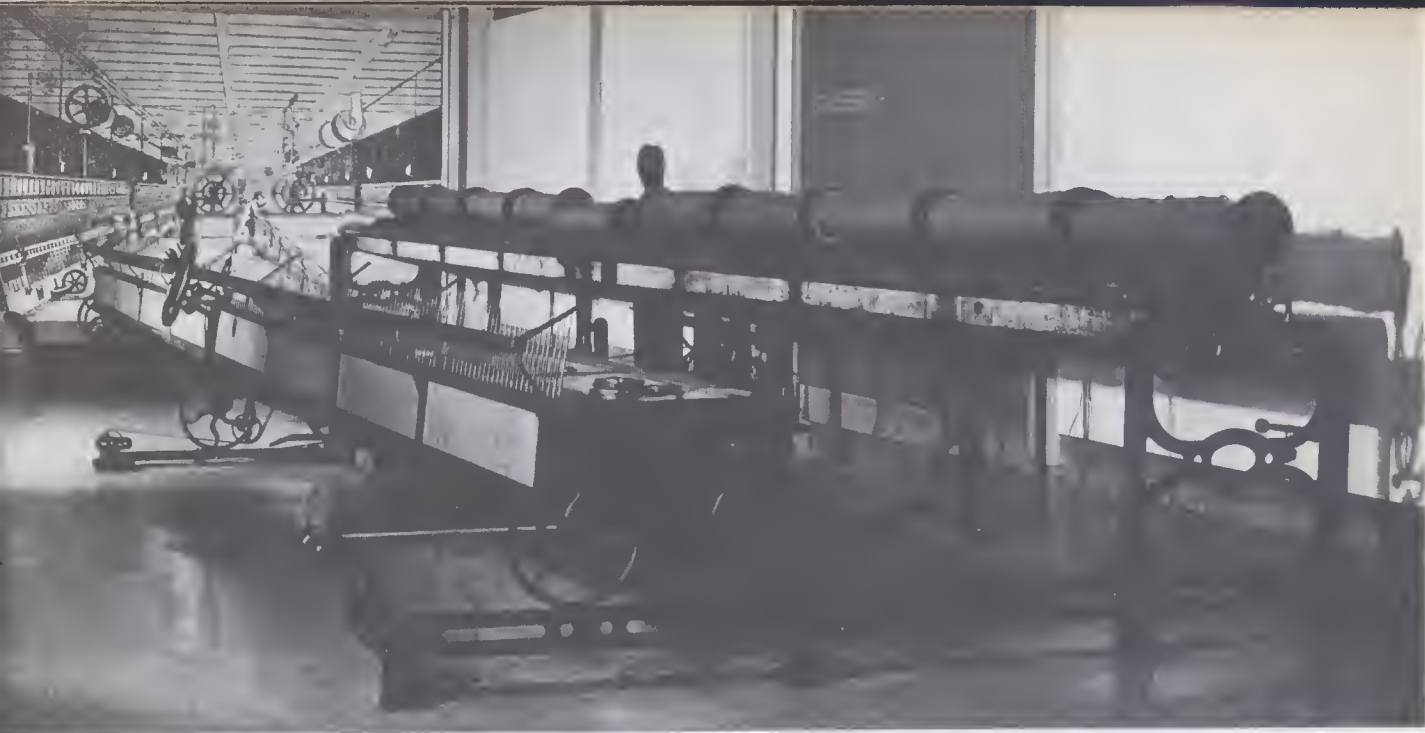
(Right) Hand loom, made about 1800 or before.



(Right) Davis and Furber wool-spinning jack, circa 1868.

(Below) An 18th century hand loom.





like wildfire in this country. By 1831, Rhode Island alone had 116 cotton mills. In 1832, in Albany, New York, Egbert Egbert and Timothy Bailey perfected a power-driven knitting machine that would make four shirt bodies at once, and started the first of the factories in nearby Cohoes, and later spread to Troy; they are still in existence today. Another American, William Gist, patented a machine in 1858 that would turn out 150 dozen women's hose in a week, and served to put stockings on more women than had ever been worn before.

Great textiles centers like Lowell, Lawrence, and Ware in Massachusetts and the giant Amoskeag Mills in Manchester, New Hampshire, grew to dominate the industry in this country. The Amoskeag complex was the biggest in the world, even superseding the huge industry at Birmingham, England. Pennsylvania was also another large center for cloth and hosiery manufacture. Some historians claim they had knitting machines as early as the 1750s, for there was a lot of stocking manufacture near Philadelphia in the Germantown area. Some say the machines were smuggled in from England, piece by piece, and others speculate they may have come in surreptitiously from France or Germany.

Samuel Dale Stevens was a wool

manufacturer in North Andover, Massachusetts, and he was quite interested in our heritage and was one of our early antiques collectors. He was in the forefront in the establishment of the North Andover Historical Society in 1913. He provided an 18th century house to the Society in which it could house its collections, and on his own continued to collect memorabilia relating to the textile industry. By 1922, he owned 30 spinning wheels, 20 reels, nine hand looms, two warping frames and combs, tape looms, niddy-noddies and swifts. When he passed on, these items were stored by his family for 40 years until the Historical Society constructed a beautiful brick building adjoining the old home in which to house the textile artifact collection.

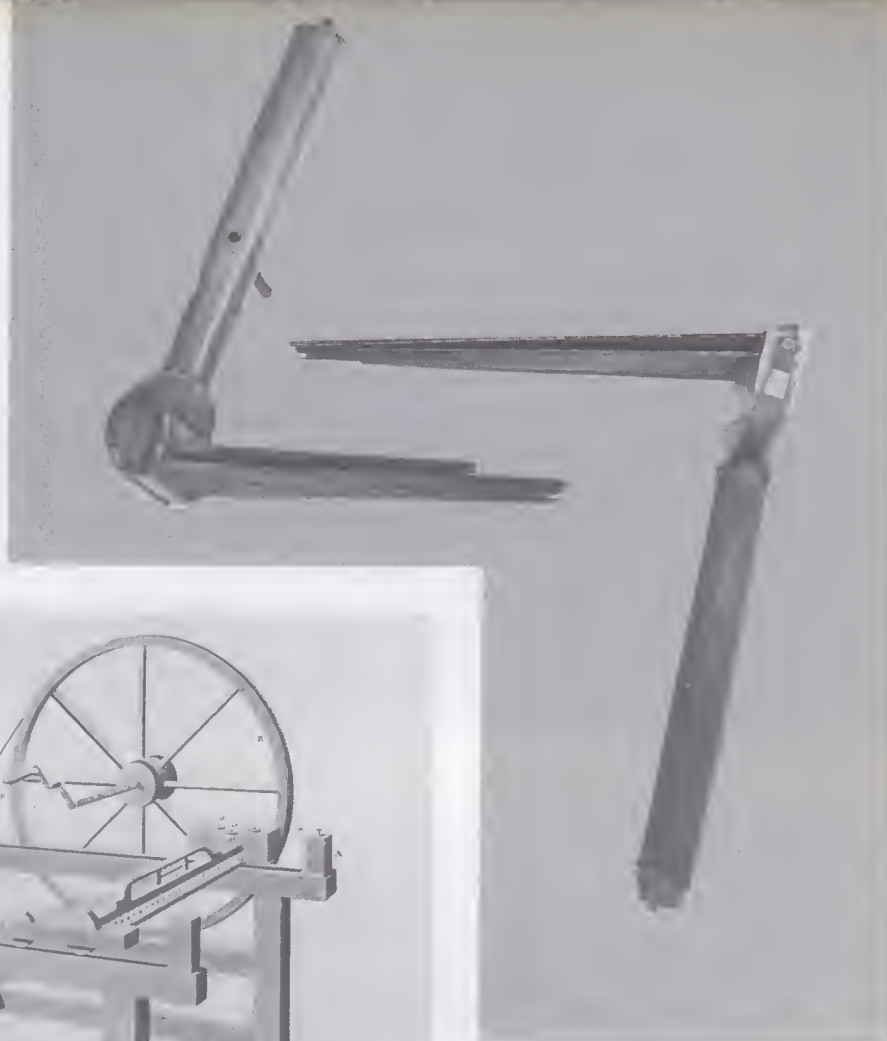
In 1960, construction was started for the present Merrimack Valley Textile Museum, which was completed in 1961. This was done under the guidance of J. Bruce Sinclair, who was elected Director of the Historical Society. The Museum opened officially in 1964. Its concept is to, "tell a story about the development of the textile industry, rather than placing the artifacts at random." It is an exhibit of the transition from hand to machine technology in wool manufacturing.

A trip through it is fascinating. One learns that to make woolen

cloth of even texture, the fibres must be of similar length and coarseness; a good shearer can shear 100 to 150 sheep a day (From Roman times until the late 19th century, sheep shearers operated in the same manner with almost the same tools; they used to beat wool fibres with sticks to break up the matted locks until the wool picking machine was invented at the end of the 18th century in England); wool grease is removed through the use of alkali (Urine was used until between 1830 and 1870, when soap and machines took over); the spinning wheel first appeared in Europe during the Middle Ages; it is thought it came from India (The accelerating wheel head was the first real improvement on it, and it was patented in America in 1802; it would double the rate of the regular spinning head and was first made by Benjamin Pierce at the Chesterfield Factory, near Keene, New Hampshire); in the old days, it took five or six tall wheel spinners to keep one weaver supplied with yarn; the first spinning jenny was perfected in 1767 by James Hargreaves, an English weaver (It was destroyed by irate spinners who saw it as a threat to their jobs, and he died in poverty); looms were used as early as 5000 B.C. by the Egyptians, and the

(Continued on Next Page)

(Right) Wool combs for separating the long wool fibres from the short. The long fibres are used to make worsted cloth.



Hargrave's Spinning Jenny, improved model, circa 1775.



Greeks and Romans used the same type, but vertically, rather than horizontally; looms acquired legs in Europe about 1000 A.D.; the first cloth made in this country was made in Rowley, Massachusetts, by an unnamed former Yorkshireman; the warp threads run the length of the cloth, the weft threads run from side to side or the width; in 1840, hand looming just about disappeared; the first power loom had been sketched by Leonardo da Vinci in the 15th century, but took 300 more years to be made; in 1836, William Crompton, a former Englishman developed a loom for fancy cotton fibres, when working in Taunton, Massachusetts (These were put out by Samuel Lawrence

in the Middlesex Mills in Lowell by 1840, and a dividend of 33 per cent was paid to stockholders within three years of their installation); teasels were necessary to dress wool cloth neatly (These are a prickly plant about $2\frac{1}{2}$ "x $2\frac{1}{2}$ ", and until 1833 were all imported; the first grown here were planted by Jacob Snook in Skaneateles, New York, which is near the Capital district; in a 10-mile-square area that encompassed Skaneateles and nearby Marcellus, nearly all the teasels used in this country were grown until 1956, when the demand died out in favor of artificially made combing devices; these raised the surface of the nap with hooked tips that were strong enough to pick

up the fibres, but not strong enough to tear them.)

There is no point in telling you all the information you'll find at the museum. A visit is best. Perhaps the foregoing will just whet your appetite a bit, because it is really impossible to do justice to the many artifacts both large and small relating to this fascinating industry that you will see there, with complete descriptions as to their use and importance. Mr. Thomas W. Leavitt is the Director, and Mrs. James C. Hippen is the Curator. It is located just off Route 125, very near the intersection at Route 28 in North Andover, Massachusetts.

George Michael

National Antiques Review

Trends and Fancies in Florida, as Seen at a Miami Show

by Yvonne Brault Smith

Cherub Antiques, Ft. Lauderdale (top photo), showed a pair of Chinese roof tiles (front), \$500; Queen Yenan (top shelf), \$350; and a 14-inch enameled bowl (far right), \$375. Cameo Antiques, Dania (bottom photo): a miniature grandfather clock, \$610. English, Victorian tilt-top table, \$175. Victorian washstand with three-way, walnut mirror, \$180.

ANTIQUE dealers, like everyone else, go to Florida for the winter. Many are able to combine business with pleasure. From December through February, the Florida antique show circuit is in full swing. Some dealers do the circuit, some just a few of the shows. One such show, held at the Miami Merchandise Mart, brought together dealers from as far away as California, Texas, Minnesota, Illinois and New Hampshire.

The consensus of out-of-state dealers at this how seemed to be that New England antiques were not in demand. Oriental did well. Jeannine Buendo of Claremont, New Hampshire, observed that, "Most retired Floridians are looking for pretty things, not so much the collector's items. They are furnishing new homes and find it difficult to acclimate to the new prices."

At the booth of Cherub Antiques, Fort Lauderdale, we found a large selection of fine oriental antiques bought throughout the Midwest. Mr. William Fuller, Jr., stated, "In the Midwest the interest is in primitive, French or Chinese, and, although these pieces were purchased one at a time, there are many advanced collectors of oriental, particularly in the Kansas City area." Eight-inch cloisonné bowl, Ming mark, \$70; 14-inch Chinese enameled bowl, in the original oak stand, soft blue-gray with butterflies and birds, \$375; early 19th century Blanc de Chine Queen Yenan, 17 inches high, mint, \$350; pair of high glaze, mustard and green Chinese roof tiles depicting a pigeon with his head





(Top photo) Signed Steuben candlesticks and compote (top shelf), \$400, from Wedgwood Manor, Claremont, New Hampshire. (Center photo) Americana Antiques, New Brighton, Minnesota. (Center) Eight-piece Coalport wash set, \$350. (Left panel) German steins. (Right panel) Six German pewter measures over 100 years old. (Bottom photo) Five-foot altar figure from Thailand, wood carving, polychrome gilt, \$750.

(Continued from page 37)

tucked under his wing, \$500 the pair. Mr. Fuller told us that these were brought to Europe over 200 years ago and were used as book ends. He had, for \$200, a pair of gold leaf, framed, 4x16 embroidered panels in the Peking stitch or "blind stitch". The Chinese government outlawed this type of embroidery, because its fineness caused blindness to so many of the workers who did it.

Mrs. Ruth P. Holt of Coral Springs, Florida, had an extensive collection of Royal Bayreuth — Nursery Rhymes, Rose O'Neil and Sunbonnet Babies. Collecting only three years, she has made quite a study of this china. Following every lead possible to increase her collection, she states that prices have gone crazy beyond all imagination. Recently, in order to obtain a rare bowl, Mrs. Holt purchased a ten-piece private collection for \$1,600. She told us that Sunbonnet Babies were done on all kinds of good German china, but all of hers are on the Royal Bayreuth. (The faces of Sunbonnet Babies are never shown. Bertha L. Corbett, an American painter, declared she could show personality without faces. The babies are always shown doing household chores: ironing, washing, baking, etc.) — 7½ inch plates, \$130 and \$140; candlestick with handle and saucer, \$200; candlestick with pinholder base, \$160; pitchers, \$170, \$175, \$180; heart-shaped dish, \$145; handled pickle dish, \$200.

The marked "Copyrighted Mrs. Rose O'Neil Wilson Cupies of Bavaria" were: small plates, \$80 to \$90; soup bowl, \$125; cup and saucer, \$150; cereal bowls, \$115, \$125.

The Royal Bayreuth Nursery Rhyme pieces were: Jack and the Bean Stalk, covered powder jar, \$105. This unique piece told "With all his might and main, Jack chopped the bean stalk down. The Giant with a cry of rage, came tumbling to the ground." Little Miss Muffet cup and saucer, \$250; Little Bo Peep creamer, \$120; open sugar of Jack Horner, \$80; small deep dish, one Jack Horner, the other Jack and the Bean Stalk, \$85 each;

small Jack and the Bean Stalk cup \$87.50.

Also in this collection were four plates, hand-painted at the time of the Sunbonnet Babies by Elsie von Wiegen, who was the wife of an Ohio professor. The plates were entitled "Forget-me-not", "The Time of Roses", "A Violet for My Love" — \$95 each, very rare and mint.

If, as Mrs. Holt stated, "prices have gone crazy beyond all imagination", they can't be too crazy, for a \$160 Sunbonnet plate was sold at this show. With three granddaughters, if these pieces do not pass on to other collectors, Mrs. Holt will leave quite a legacy.

J. Newton Holt deals in the collectible. He has a large choice selection of Baccarat paperweights. These weights are made in limited number and the molds broken. The Baccarat mailing list is over-subscribed, so by the time these collectibles find their way into the hands of dealers, the value goes up. The limitations include not only color, but a regular weight and one in a cut overlay. The President Kennedy weight mold has already been destroyed. There were only 308 of the overlay made. Mr. Holt had the overlay for sale at \$950 and a black-on-blue-black regular at \$750. Overlay, Will Rogers, \$750; Pope John XXIII, \$750; Lafayette, \$1,400; Theodore Roosevelt, \$850. Neiman Marcus special ordered a Sam Rayburn Baccarat weight. They made only 512 of the overlay. Mr. Holt didn't know how many regular had been made. Regardless, one of these extremely rare weights has found its way to his collection. He did, however, have No. 69 of a 250 issue of a 5x8 crystal plaque of the Winged Bull, a replica of one found in Greece in 400 B. C., \$950.

And then, there was the lady with a booth full of leaded glass. She called herself a hobbist rather than an antique dealer. It all started when her dog chewed up her dining room draperies, and she decided to replace them with stained glass windows. Mrs. Ruth Altman of Miami stated she has found most of her windows in Georgia and Pennsylvania. They

are getting harder to find, because most of the houses of the "stained glass era" have been demolished. People who buy them use them in windows, not necessarily as windows. They can be converted to today's living as coffee tables, light fixtures, and whatever else the imagination allows. Prices ranged from \$20 to \$75. They averaged 30x36 inches. Price depended upon the amount of pattern and color involved.

There were many, many booths with a diversified selection — truly a cross section of what is found today. Three-piece, signed Steuben compote and candlesticks, amber and blue, \$400; 30-inch bronze statue, nude lady, signed, \$550; eight-inch bronze child, with dog pulling at her doll, signed H. Fiegere, \$89.50; bronze winged lady, Rolls Royce radiator cap, \$40; Victor, series No. 16,00, 78 rpm record player, petunia horn, \$150; 12-inch cast iron mold, reclining lamb, \$25; iron seated rabbit, 12 inches, \$25; tilt-top table in burl walnut with inlay and marquetry, English, Victorian, \$175; miniature grandfather mahogany clock, brass dial, Manchester, \$610; walnut Victorian washstand, three-way folding mirror, \$180.

We talked with Miss Amundson, who runs Americana Antiques in New Brighton, Minnesota, near Minneapolis. She spends her winters in Florida anyway, and so has started doing the shows. She stated that it wasn't as easy to find good antiques in her area as it is in the east. Perhaps some eastern dealers would argue the point of availability. She had an eight-piece Coleport wash set for \$350. It was mint and quite complete in the peach with bright blue flowers. She had a collection of German steins with pewter tops ranging in price from \$22.50 to \$35. A lovely bride's basket of quadruple plate from James W. Tufts, Boston, \$165; the basket was opaque cranberry, with the white overlay trimmed in clear amber. Cut glass low basket, \$37.50; covered cut glass powder jar, \$45; cut glass cruet, \$65; Victorian silver-covered butter dish, complete with liner and knife, \$37.50.

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Seated above (left to right), Clara Jean Davis of The Old Parsonage, Concord, N. H., and Mrs. Stephen (Vinorah) White.

Exhibit by Stephen White, Syracuse, N. Y. Eighteenth century, cherry kitchen table, c. 1830, \$175, with a set of four, straight-back chairs, \$180. On the table is a handmade child's, toy coach, \$50. Popular forum speakers (right) (left to right), were Philip Hammerslough of West Hartford, Conn., Richard Carter Barret, Director-Curator, the Bennington Museum, Bennington, Vt., and Martin K. Howes of Cummington, Mass.





The First Annual Northfield Inn Show & Forum

by Cynthia Elyce Rubin

Featured speaker for Thursday's luncheon was NAR Editor George Michael (second from right, above), shown when making an appearance on WWLP-TV, Springfield, Mass., with host Tom Colton (left), Mrs. Joan E. Pappas, Northfield show manager, and Douglas Polhemus, manager of the Northfield Inn. Marie Quirk (left, facing page), Director of the Holyoke (Mass.) Museum of Art and Natural History, Wistariahurst, with Hubert B. Whiting, NAR author of "Money in the Banks", from Wakefield, Mass. Knox Street Antiques, Hillsboro, N. H. (far left), showed a New Hampshire cupboard with original hinges and two-board back, \$425.

IT'S always exciting for those of us writing about the world of antiques to experience another "first". This time, it was the First Annual Antique Show & Forum sponsored by the Northfield and Mt. Hermon Schools at the Northfield Inn, Northfield, Massachusetts.

On the first day, there was a luncheon lecture, with George Michael, editor of *National Antiques Review* and noted authority in the field of antiques, speaking on "Antique Collecting in New England".

Visitors from as far away as New York and Pennsylvania were at the luncheon. They all seemed to be Mr. Michael's TV fans, who had traveled quite a way to attend this first show and hear him speak in person. He pointed out that New England is still the antiques collector's paradise, because the greatest concentration of auctions and shops is definitely in this section of the country. New England furniture, glass, clocks, pewter, and silver are in the top echelon of collecting today, and he contends that the attics and barns of many New England homes and farms still house these treasures,— unbeknownst to their owners. Only when a good auction is scheduled for the estate of some departed soul do they appear, and this is when buyers from everywhere want to make the scene.

Mr. Michael cited his belief that it is more hazardous for dealers to buy from the general public than it is for the public to buy from dealers, because the dealers, who must rely on steady customers, will conduct themselves so that the public will come back, whereas — and he told a few choice stories of actual occurrences — the reliability of the one-time sellers of antiques in the home could be challenged. His personal experiences — learned from various scoundrels during the past twenty years — highlighted with humor the choice antiques he had brought for discussion.

On the second day, the luncheon speaker was Richard Carter Barret, Director-Curator of the Bennington (Vermont) Museum and the country's foremost authority on Bennington-ware. It was a very interesting and informative lecture that helped to convince people that a "fact" one

would have taken for granted ten years ago may be questioned today. So many exceptions to the rule have been discovered that everything is in question today. Mr. Barret went on to say that many people think Bennington is a *type* of pottery. It is not a *type*, but rather, a *location*, a place where pottery was produced. Two potteries — the Norton Pottery and the U.S. Pottery — were mainly responsible for the 14 to 18 different kinds of pottery and porcelain made in Bennington.

Many slides were shown to illustrate the various types. Included in his presentation were early stoneware pieces (marked Norton & Fenton, the rarest of all Bennington marks), functional pottery with decorative design, "eggs down in water glass", Rockingham-ware, Flint Enamelware (made by a process developed by Fenton, in which oxides were added to Rockingham, thus producing very intense colors). Green Flint Enamelware was the rarest single color used in Bennington. The U. S. Pottery had three known patterns on its novelty ware. They were all of realistic design: the sheaf of wheat, the fern, and the

leaf. Parian was also first developed in Bennington, and "Scroddle Ware", or "Soured Egg Ware", was copied from England. For those of us who are continually confused by Bennington-ware, this lecture certainly helped to explain the many points of confusion.

After the lecture, there was a forum. The participants were experts in their field and included Richard Carter Barret; Mrs. Marie Quirk, Director of the Holyoke (Massachusetts) Museum of Natural History and Art; William Hubbard, auctioneer, antique dealer and appraiser from Sunderland, Massachusetts; Martin K. Howes, dealer in American country antiques, Cumington, Massachusetts; and Philip Hammerslough of West Hartford, Connecticut, noted authority on American silver and co-author, with Peter Bohan, of *Early Connecticut Silver, 1700-1840* (published recently by the Wesleyan University Press and reviewed in the May issue of NAR).

Mr. Michael acted as the forum's moderator. Many interesting pieces were brought in by the people attending the luncheon, and the forum was asked to identify them as well as possible. The audience was then invited to ask questions. No one could help but learn from this session, for many interesting points of information were exchanged.

The Carriage House of the Inn housed the antique show, and the audience flocked there after the luncheon and forum. The following are just a few of the fine collectibles one could buy.

Martin Howes had many novel children's articles. Among them were cloth books priced from \$6.50. One cloth-covered book, *My Primer*, published by J. B. Lippincott, Philadelphia, was \$10. Mr. Howes also had many cloth bookmarks trimmed with laces, buttons, and ribbons at various prices; a lamp with a green Hampshire Pottery base, \$75; coin silver soup spoons in excellent condition, \$7.50 apiece; an unusual boot scraper, \$30; and a 12-hole tin candle mold, \$37.50.

Knox Street Antiques of Hillsboro, Upper Village, New Hampshire, displayed a large rooster weather vane, \$550; tin lanterns, \$65; iron popover pans, \$5; a detailed, hand-forged iron rack with seven hooks from which to hang kitchen utensils, \$75.

Kay Baker of Richmond, New Hampshire, displayed a wonderful piece of framed, stained glass from the "John Donovan Family, c. 18-80", priced at \$40; a bentwood chair signed Thonet, \$30; "Crandells Building Blocks" game, c. 1880, \$12.50; a tin sign, "Union Made Upton 5 cent Cigar", \$6.50; an English ironstone jug in perfect condition, \$9; and a set of eight, painted ladder-back chairs, \$120.

Pine Eden Antiques of Winchendon, Massachusetts, showed a delightful sampler marked 1846 and reasonably priced at \$22; a walnut spool cabinet with white porcelain knobs, \$35; coin silver mustard spoons, \$4.50 apiece; coin silver tablespoons, \$6.50 apiece; a 36-inch, square wooden bowl, \$22; and a six-hole, tin candle mold, \$22.



William Hubbard (above), auctioneer and dealer from Sunderland, Mass., just before the forum, in which he participated. Dennis Berard (right) of Dennis and Dad Antiques, Athol, Mass., showing a fine coin compote to Kay Baker of Richmond, N. H.





Kay Baker, Richmond, N. H., showed a walnut apothecary chest, \$150. Bennington jug, 15 inches high (chipped handle), \$6.50. Set of four English bone pieces, c. 1805, \$28. Mrs. George Michael (left above) looks over an early perfume bottle with Northfield Show & Forum manager, Joan Pappas, with husband Steve Pappas.

Ann E. Watson of Hillsboro, New Hampshire, specializes in glass. Her collection included Bristol Friendship mugs (prices on request); flint glass goblets of many patterns, including Excelsior with the Maltese Cross, \$32; a small, early hand-blown flip, \$32.

Stephen White of Syracuse, New York, brought a 34-inch, early two-drawer blanket chest with the original red paint, \$275; a grandfather clock in cherry case with brass works and a hand-painted face of the world's continents, no known signature, \$325; Spatterware teapot of the Fort or Castle pattern (with two small chips), \$150; a grain-painted, footed blanket chest, \$85.

Ronald Rainka of Warren, Massachusetts, specializes in bottles. Among his collection were "Harrison's Columbian Ink" (cobalt blue), \$135; "Congress Water Bottle" (olive

green), \$65; Westford flask, \$135; "Dr. Skinner's 25 Cent Bitters" with open pontil, \$65; "Warner's Sape Vervine", \$28; "The Cuticure System of Curing Constitutional Humours", \$4; "Dr. Miles New Heart Cure", \$5; "Buxton's Rheumatic Cure", \$5; "Kemp's Balsam for Throat and Lungs", \$8; "S. O. Richardson's", \$12.50; Mr. Rainka had lots of small, embossed, open pontil bottles for \$2.50. And by the way, if anyone wants a good bottle repaired, Mr. Rainka does an excellent job.

William E. Willard of Athol, Massachusetts, showed quite a few firearms. For example: a Kent long gun, 38 caliber, made in Leman, Pennsylvania, in the early 1880s, \$325; an 1887 Marlin, Model 36, 38-40 caliber, \$100; Belgian muzzle loader, c. mid-1800s, with hand-carved metal detail, \$100; old 1852

Stevens, 22 caliber, \$40; and a 1920 Stevens 22 caliber shotgun, \$35.

Margaret A. Davies of Warner, New Hampshire, brought a number of fine pieces. Among them were an English, metal hatbox for a cocked hat, \$65; an English knife box, \$135; a Battersea mirror rest with a figure of Admiral Nelson, \$185; a 23 K gold vinaigrette, \$1,200.

Shirley's Antiques of Seneca Falls New York, showed a pair of Te-hua blanc de chine goats, Fukien (province), China, \$60 for the pair; a pair of portraits inscribed "Mr. and Mrs. Seyfforth" in the Old German script, c. 1750, \$450 for the pair; 18th century mourning pin, hand-painted on porcelain, c. 1780, \$1,500; a Minton Stokes-on-Kent tile, \$4.50; and a set of sceptre mark Berlin porcelain, c. 1830, including teapot, sugar, creamer, and four demitasse cups and saucers, \$60.

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Two Sides to the Dealer Story

by Nancy Elwell

Mrs. Elwell is an experienced dealer and observer of the antiques marketplace.

I recently received a letter from an elderly woman who had a miscellaneous assortment of antiques that she wished to sell. She expressed skepticism at calling in an antique dealer because, "... a few years ago I sold a few pieces of china to a dealer. He gave me \$3.50 for a large platter. Several weeks later, I saw it in his window marked \$8.50, so I don't want a dealer like that".

Because I have heard this sentiment expressed over and over again, both orally and in letters, I think it is appropriate to discuss both sides of the story here.

One of the most difficult things for a dealer to do is determine a specific price to offer the selling party. If the offer is too low, the seller is insulted, and if it's higher than he has expected, he tends to want offers from other dealers in hopes of getting even more money. So, the dealer attempts to hit a happy medium — a figure that will satisfy the seller and still leave a margin of profit in the item for himself.

In general, people tend to think the antique dealer then proceeds to automatically double or triple the price he has paid and make a killing. However, as is the case in any other business, there is the matter of overhead to be considered.

Rent or mortgage payments on a shop, utilities and insurance are basic expenses. Add to this the cost of repairs and restorations, reupholstering when necessary and the expenses of operating an automobile.

If an antique dealer exhibits at shows, the booth rent (which ranges

anywhere between \$12 and \$2,500), porter's fees, meals, motels, etc., all come out of his profits.

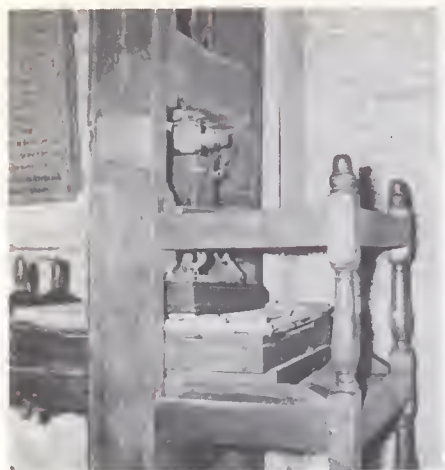
Consider what a dealer must sell at an antique show where his booth rent and other expenditures run in excess of \$3,000. If he buys a high-boy for \$1,500 and sells it for \$2,500, he is still \$2,000 away from just "breaking even".

Another factor that certainly cannot be overlooked is the value of an antique dealer's knowledge. It takes years of study and research to be really successful in this business. The customer who will gladly "pick the brains" of an antique dealer is all too often the one who hollers "robber" the loudest.

Once an item is placed in his shop, the dealer must wait for a customer. It may sell right away, or it could remain in his inventory for months or even years — all the while tying up capital that could be reinvested.

Finally, antique dealers are expected to give a courtesy discount to other dealers, decorators and frequent customers. This usually amounts to 10 to 20 per cent off the marked retail price. The platter, marked \$8.50, would therefore be sold for about \$6.50, leaving a profit of \$3. Even if it sells for the retail figure, I think you'll agree that the \$5 profit is really a negligible amount.

Very few fortunes have been made in this business, even by the most unscrupulous dealers. For the most part, it is a profession chosen by those who sincerely love and appreciate fine objects from the past.



The Antique Press

THE Women's Council of the Memorial Art Gallery, University of Rochester (New York), is sponsoring a Greek Ball in conjunction with its "April in the Aegean" art tour. It will be staged Friday, June 26, for gallery members, complete with evzones as welcomers at the door. The spirit of the Hellenic countryside will be transported there with flowers, garlands and wreaths.

ANTIQUES and garden tours seem to be the big bag this year, with even the travel agents setting up the deals for all to enjoy. Notable is the listing from Joseph Stanley Ltd., of 1624 Pine Street, Philadelphia 19103, with many fine tours planned through this coming fall. Galleries, museums, castles, and trips to shops are included in the packages. The famous Portobello Road Market in London, with its hundreds of antiques vendors, is not overlooked.

IN the January *Collector's Guide* from England, we read that silver prices are on their way down. In March of 1969, a price of over two thousand pounds was reached for a pair of early 18th century candlesticks. By June, the prices for similar items were down to between sixteen-hundred and nineteen-hundred pounds. Between June and August, a price guide was issued with the prices noted at between fourteen and eighteen-hundred. The same item described furniture as the "Trustee Securities" of the antiques world, indicating that prices are unlikely ever to fall on quality pieces of the 18th century.

THE Boston Museum of Fine Arts announces the opening of a new Textile Gallery and new Decorative Arts and Medieval Sculpture Galleries, along with a new Research Center, which will open this June. This incorporates new, sophisticated equipment for restoration, conservation and authentication of art works. An International Science Seminar is announced for June, with experts from all over the world, and this country, presenting papers in connection with the gallery opening.

THE *Preservation News* informs us that the oldest house in New York State has been given to the City of New York to be restored and established as an example of early Dutch architecture. The 329-year-old farm is a gift of the Wyckoff House Foundation. It was built in 1638 on what are now the flatlands of Brooklyn. At present funds of about a half-million dollars is being raised to complete the house's restoration.

JERRY Rathbone, Director of the Boston Museum of Fine Arts, has announced that the scheduled exhibition of 43 major art treasures from Egypt has been cancelled. A cable to the museum from Sarwar Okasha, Minister of Culture, said the time was most inauspicious for an exhibition art in the U.S. and that it would be preferable to postpone it "until a happier atmosphere prevails." Mr. Rathbone stated, "The bombings of aircraft, violent demonstrations in this country and abroad, and acts of personal insult and vandalism combine to

create an atmosphere of intimidation which is deplorable, and will, if not checked, bring a cultural eclipse." The exhibition was also to have been shown at the Metropolitan Museum of Fine Arts and at the Los Angeles County Museum.

A milestone has been set with the voice recording of *THE TREASURY OF NEW ENGLAND ANTIQUES* for the American Foundation For The Blind, Inc., in New York. The book was selected by the Library of Congress as one to be recorded and distributed to over 30 libraries in the country that make such recordings available for blind and handicapped persons at no charge. This is done for special distribution as authorized by Act of Congress under Public Law 89-522, and was done with permission from the publisher, Hawthorn Books, Inc., New York. It is believed that this is the first antiques-oriented book recorded for this use. Its author, George Michael, Editor of *NAR*, did the reading at a recent session in the Foundation's studio in New York.

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The Bell Ringer (Continued from page 9)

July (Cont.)

12-14 — Westfield, N. Y., S & S, Eason Hall, Moe Assaf, Mgr.
13-15 — Denver, Colo., S & S, Cosmopolitan Hotel, Ora Slout, Mgr.
16-18 — Kansas City, Mo., S & S, Ward Parkway Shopping Center, sp. by Antique Dealers Assn. of Greater Kansas City, Delores Wagner, Mgr.
16-18 — Bourne, Mass., S & S, Community Center, George Siegert, Mgr.
20 — Norton, Mass., Mon. AM, Dealers

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21-23 — Kittery Point, Maine, S & S, 1st Cong. Church of Kittery, Management by Centre Chimney.

23 — Bath, Maine, Tour of Pre-Statehood Homes, 10 — 4, sp. by Bath Marine Museum.

23-26 — Oakland, Calif., S & S, Goodman's, Jack London Sq., Mitchell Ivey, Mgrs.

24-26 — Portland, Maine, S & S, Miami Trade Shows, Inc., Mgrs.

24-27 — Ocean City, Md., S & S, Convention Hall, Munderly Productions.

27-29 — Hazlet, N. J., S & S, Holiday Inn, George Siegert, Mgr.

28-30 — Westhampton Beach, L. I., N. Y., 6th Annual S & S, Westhampton Presbyterian Church, Mrs. Mendenhall Wines, Mgr.

28-31 — Camden, Maine, S & S, High School Gymnasium, 1-10 P. M., sp. by Community Hosp. Auxiliary, J. Gresham Wilson, Mgr.

29-31 — Portland, Ore., S & S, Memorial Coliseum, Mrs. Gene Conklin, Mgr.
30-Aug. 2 — Portsmouth, N. H., S & S, Miami Trade Shows, Inc., Mgrs.

August

2 — Madison, Wis., S & S, Quality Court Motel, Gerald Kimball, Mgr.

2, 9, 16, 23, 30 — West Swanzy, N. H., Weekly Sun. FM, J. Pappas, Mgr.

3-4 — Dartmouth, Mass., MASSACHUSETTS CAPEWAY ANTIQUE SHOW & SALE, at Friends Academy, Robert E. Mower, Mgr.

3-5 — Brainard, Minn., S & S, High Sch., Peg Scanlan, Mgr.

4-7 — Manchester, Vt., S & S, Manchester Center, School Gym., 1-10, J. Gresham Wilson, Mgr.

7-9 — Washington, Pa., S & S, Holiday Inn, Mrs. E. Hazol, Mgr.

9 — West Swanzy, N. H., Bottle S & S, J. Pappas, Mgr.

11-14 — Chatham (Cape Cod), Mass., S & S, Memorial Aud., Main St., 2-11 PM, sp. by C of C, J. Gresham Wilson, Mgr.

15 — Sudbury, Mass., S & S, Grounds of the Wayside Inn, Sudbury Hist. Soc., Management by Centre Chimney.

17 — Norton, Mass., Mon. AM, Dealers Exchange, (Dealers Only), 1 Dean St., Sally Van Den Bossche, Mgr.

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(See page 52 for rates)

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MONEY in the BANKS

by

Hubert B. Whiting



*What is the Worth
of an Old Penny Bank?*



(Top row) William Tell, Uncle Sam, Indian Shooting Bear. (Bottom row) Clown on Globe, 'Spise a Mule, Humpty Dumpty, Magician.

BACK in the good old days when *thrift* was a virtue — even to the extent that a child was encouraged to save his pennies — there were several iron foundries competing to produce the most attractive and best-selling Mechanical Bank.

These fascinating mechanisms were designed by imaginative, creative people. Constructed of intricate and precise parts by clever craftsmen, they were timed to perform their respective stunts with promptness and accuracy. They were sold by general stores as "toy banks" and were often presented to a child as a Christmas gift. Many a grandfather

of today has pleasant memories of his childhood penny bank. I remember mine. It was a *William Tell*, similar to the first bank I purchased, which started me on the way to gathering our collection.

Many hundreds of different varieties were made, which means that many thousands were sold between the years 1875 and 1910. Some 260 types of banks have moving parts, and thus are known as *mechanical* banks.

A large percentage were patented, the patents being granted as early as 1868 and continuing in considerable number until about 1895. Some

apparently were never patented, or at least no patent papers have been found.

Given the fact that the early banks were strictly handmade and each one hand-decorated, it is indeed surprising to learn of the very low price for which they were sold.

Imagine, if you can, going into a general store and buying a *Circus Bank*, *Calamity*, *Horse Race*, *Girl Skipping Rope*; *Goat*, *Frog and Old Man* — or any one of a half a hundred other good banks, each one done up in a neat wooden box, with name and likeness thereon — for \$1.25 to \$2.00.


Old catalogues issued about 1880 to 1910 list practically all of the old mechanical banks to wholesale to the store keeper at \$8 and \$9 a dozen — believe it or not — and in turn, the storekeeper retailed such as *William Tell*, *Eagle and Eaglettes*, 'Spise a Mule, *Speaking Dog*, *Creedmore*, *Clown on Globe*, and many others of this common class, at \$1 each, while *Tammany*, *Owl*, *Cabin*, *Pig in High Chair*, *Dog on Turntable*, and many others, sold for fifty and seventy-five cents each.

The simple still banks of animals and chickens, and turkeys and ducks sold for five and ten cents each. The larger still banks of buildings and animals sold for twenty-five and fifty cents each. The more elaborate banks in the form of safes with combination locks sold for as high as \$1 each.

Today, the so-called "common" mechanical bank is one of many varieties that were produced in great quantities. The rare and extremely rare banks are the few survivors of those whose production was very limited. I have used the words "common" and "rare" to distinguish, say, the *Tammanys* from the *Breadwinners*, etc. In no sense of the word do I mean that the "common" bank can be found in every antique shop you visit.

So it was, then, that around the turn of the century the mechanical banks were worth less than two dollars each — most of them — and could readily be found in any of a great many general stores and toy shops. From the inception of the mechanical bank, up through the First World War, there seemed to

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	Pennypacker Auction June 1969	Ninth Warman	Hollander 1955 (201 listed)	Roloff 1952 (156 listed)	Allaire (71 listed) *
William Tell	120.00	99.00	75.00	25.00	16.00
Indian Shooting Bear	190.00	135.00	95.00	40.00	22.50
Uncle Sam	140.00	115.00	85.00	45.00	22.50
Magician	300.00	265.00	125.00	75.00	35.00
Humpty Dumpty	90.00	90.00	55.00	25.00	17.50
Clown on Globe	170.00	150.00	110.00	60.00	30.00
'Spise a Mule	85.00	75.00	60.00	25.00	17.50
* Subject to 50 per cent discount. List not dated.					

be little interest in amassing a collection of banks. But all of a sudden, many people realized the appeal and the fascination of these gems of mechanism and started to collect them as fast as they could. Those were the days when you could, if you had the means, pick up most all the banks for what now would be a reasonable price, but which then was, perhaps, not so reasonable, compared to the dollar value of those early days. With the growing interest in collecting banks, it was natural that the banks disappeared from the general stores, and dealers in mechanical banks sprang up all over.

I have nothing to indicate prices paid by collectors until about 1948, or after the Second World War. Then there seemed to a great many lists put out by dealers offering as many as 200 and 250 banks in one listing. Something very drastic hap-

pened to prices in the first half of the century, but then, about midway through the century things really began to happen. A tabulation of a few of the banks found on dealer offerings illustrates my point very vividly. For instance, a *William Tell* bank that originally sold for less than a dollar in the general store was up to \$25 on Roloff's listing in 1952. By June of 1969, a *William Tell* sold at the Pennypacker auction for \$120. A *Magician* bank that sold originally for around a dollar was listed by Roloff in 1952 at \$75, by Hollander in 1955 at \$125, in Warman's latest listing at \$265, and sold in June of 1969, again at the Pennypacker auction, for \$300.

It's easy to relate history, but only a fool would attempt to forecast the future with any guarantee of accuracy. Your crystal ball is as good as mine.

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ANTIQUUE SHOWS & FLEA MARKETS

with Joan Pappas

RECENTLY, the Groton Womens Club sponsored their Eleventh Annual Antique Show and Sale at the Congregational Church in Groton, Massachusetts. This is a small show, consisting of 17 dealers, but it is a very worthwhile show to attend. There was an excellent display of early American furniture, as well as other choice antiques to choose from. All reports indicated that sales were very good.

Among some of the furniture items sold were the following. Refinished maple candlestand, snake-footed, excellent condition, \$225. Bannister-back fishtail side chair, good seat, \$200. A yarn winder with a chipped, carved base, \$28. Tapered cherry stand, \$90. Country-type Queen Anne blanket chest, \$160. Child's ladder-back chair, \$38. Refinished pine commode, \$35. Hepplewhite country chest, \$240. Arrow-back

rocker, \$80. Sheraton mirror, good condition, \$32. Tall grandfather clock (Scottish make), running, \$275. Pine spice cabinet with ten compartments, \$20. Refinished pine dome box, medium size, \$30. Refinished pine washstand with one drawer, \$48. And a nice, four-paneled teakwood fireplace screen, \$450.

Many lovely pieces of glass were bought by avid collectors. Sold were the following. Green hobnail, Sandwich cruet bottle, \$45. Sandwich lamp, \$58. Thomas Webb cut crystal and cameo glass decanter, \$370. Red block decanter, \$80. Crown Milano cracker jar, signed, \$300. Pairpoint Company ladle, silver and cut glass handle, signed and dated 1880, \$80. Petal and Loop sugar bowl, \$45. Sandwich tulip vase, \$20. Early whale oil lamp with waterfall base, \$35. Pair of red Bohemian decanters, vintage pattern, \$85. New England, pine-

apple flint spooner, \$20. Signed Hawkes vase, 11½ inches tall, \$55. Covered Loop and Dart compote, \$27. New England, pineapple flint compote, \$37.50. Large, round cut glass tray, 12-inches diameter, \$115. Sawtooth whale oil lamp, \$45. Clear Sandwich dolphin compote, \$75. Amberina Daisy and Button creamer, \$110. Blue and clam broth, dolphin Sandwich candlesticks, \$250. And a nice, early silver castor set with four Sandwich bottles, \$45.

The popularity of pottery of all types has increased tremendously. Sold was a Mocha bowl, snail pattern, \$29.50. Large green Hampshire Pottery pitcher, \$42.50. Grueby Pottery vase, 4½ inches tall, butterscotch brown, \$80. Hampshire Pottery paperweight, \$26.50. Mocha mustard, \$55. Norton Bennington bird, 1½-gallon jug, \$35. Whately jug, one gallon, \$18. Mocha bowl, earthworm pattern, \$48.50. Bennington pitcher, strawberry pattern, \$22. And a Louwelsa Weller, artist-signed vase, florals on green to light brown, 14 inches tall, \$65.

Many other interesting items sold, as well. A nice, refinished wooden lemon squeezer, \$9.50. Refinished wooden spoons and paddles, \$3 to \$5. A large, enclosed
(Continued on Next Page)



Hart-Tapley Antiques (left) of Lynnfield, Mass., showed a country tap table, \$190, with a display of hog scraper candlesticks ranging from \$6 to \$16. The sampler is dated 1860, \$50. Mrs. Albert Bourgeault (right) of Hampton, N. H., chats with Mrs. Robert J. Lurvey (left), president of the National Early American Glass Club. They are discussing a 24-piece set of cut crystal stemware, which sold for \$55. The hand-painted china is a service for eight, offered at \$175.





Mrs. Pricilla Ham, North Reading, Mass., showed a slope-lid desk (above) on a Sheraton frame, 1790, \$275. On the back of the desk, a pewter inkwell, marked pewter lamp, and a mocha mug. (Right) Hollis Village Antique Shop, Hollis, N. H. Refinished pine cupboard, \$160. The set of six Dedham plates, \$350. In the form, an English pewter ale pouter, \$210. At the right, an early cherry candle-stand, all original, \$285.



(Continued from page 51)

friction-propelled truck, 1900, \$25. Tin, wind-up racer with driver, \$12. Tin, wind-up milk wagon, 1903, \$18. Children's character blocks, \$4.50 for the set. Rattan rattle, \$2. Toy, iron Greyhound bus, 1933, \$35. Tin box in the shape of an English colonel's hat, \$65.

Early patchwork, scallop-bordered quilt, \$65. Seven-inch English pewter plate, \$23. Knife rest, silver plated, with turtle ends, \$9.50. Shaker potato masher with butter print on end (This is quite unusual), \$18. Six coin silver teaspoons, \$25. Royal Bayreuth

creamer, Butterflies, \$55. Old pewter mug, no mark, \$34. Rushlight, \$56. Dixon pewter sugar bowl, no cover, \$15. Tin ale measure, one gallon, \$20. Wooden foot warmer, \$25.

Amethyst and pearl pendant, \$35. Amethyst necklace, \$145. Diamond bar pin, \$225. Black amethyst bear, Sandwich, \$95. Still banks — horse, dog, and lion, \$18 each. Rare New Hampshire pottery collander, \$48. Haviland chocolate set, six cups and saucers, \$30. Large, sulphide marble horse, \$18. Small beaded bag, \$4. Cork screw (bone handle with sterling

tip; listed in the 1902 sears catalog), \$7.50. Book on old fire engines, \$8.50. Victorian ladle, silver plated, good condition, \$8. Iron cherry pitter, \$6. Tin, oil wall lamp, \$15. Satsuma hair receiver, \$16.75. Silver plated syrup in good condition, \$12. Two salesman's samples — an electric stove in working condition, \$45, and a zinc-lined icebox with three doors, \$25.

Chairman of this year's event was Mrs. James L. Moen. Co-chairman was Mrs. Walter C. O'Connell. The Groton Women's Club looks forward to next year's show on April 1, 2 and 3.

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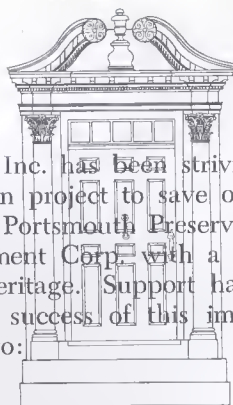
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Portsmouth Preservation, Inc.
111 Bow Street
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Portsmouth Preservation's projected site plan for saving 46 buildings of merit along the city's historic waterfront.



Mrs. Pricilla Ham, North Reading, Mass., is seated at the back of the desk (above) on a Sheraton. On the desk, a pewter inkstand and a mocha mug. (Right) Hollis, N. H. Refinished pine of six Dedham plates, \$350. In the foreground, a pewter ale pourer, \$210. At the right

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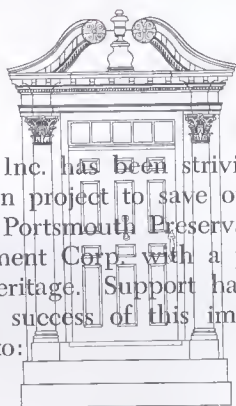
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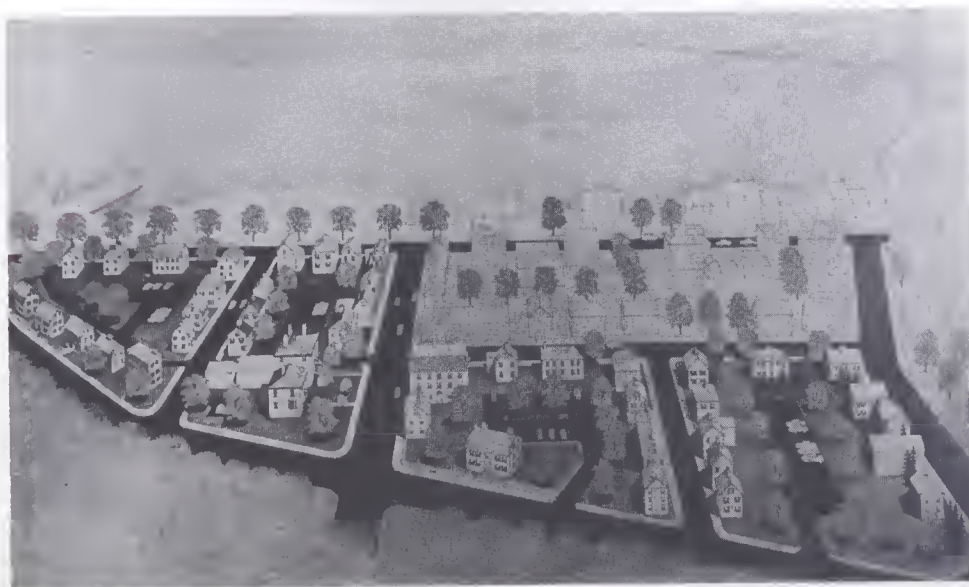


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